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Editor: Doug Van Pelt
Office Manager: Charlotta Van Pelt
Office Assistant: Camille Bresie
Intern: Andrew Crump
Contributing Editors: Bob Beeman,
Kemper Crabb, Wendi Kaiser, Jeff Scheetz
Contributing Writers: Camille Bresie,
Andrew Crump, Jeff Gish, David Jenison,
Jeff Lott, Dan MacIntosh, Dave Mutillo.
Subscription Manager: Marianne Fry
Advertising Sales: Charles Gates
Staff Photographer: Larry Bolen
Scott Wenzel Cover Photo: Roger
Riveland
Back Page Gospel Piece by: Andrew
Crump

Heaven's Metal mailing address:
PO Box 17367
Austin, Texas 78760-7367 USA

Main office (ship parcels here):
5055 Ft. Clark
Austin, Texas 78745

Advertising Sales: (512) 326-2482
Customer Service: (512) 326-2482
fax #: (512) 326-2401

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Gettin' Real With Magdalen



Magdalen, Left to Right: Chuck Wright, Phillip Bardowell, Lanny Cordola

The very first Magdallen record, *Big Bang*, came out in early '92 and received some rave reviews, but never saw the spotlight of a stage. With this year's *Revolution Mind* seeing its release, one question is square on most people's mind: "Is Magdalen a real band now, or what?" Which is exactly what we asked guitarist/lyricist Lanny Cordola and vocalist Phillip Bardowell when we had them on the phone for the following interview.

"It is a real band," states Lanny emphatically, "no 'What's' about it. It's myself, Phillip Bardowell, Chuck Wright, and the drummer's name is Lou Molino III -- not to be confused with Lou Molino II or Lou Molino IV.

"We are going to be playing, touring, and doing all the normal things: fighting and arguing about what pictures to use for *Heaven's Metal* photo sessions, and that kind of thing," laughs Lanny. "We are going to go on tour and make a video and just do with playing. Do what God put us here for 'cause, Lord knows, we don't do much else well.

"We are looking around the first of the year some time to start touring. We

are talking about doing something that they're setting up out here (Nashville offices of Essential Records). We are going to do festivals and what-not and just get in on some of the things that we haven't done. I mean, I haven't toured in four years, so it's been a while. It's about time. I don't think that I was really ready to go out and do it until now. It's just a timing thing, you know. And Magdalen has never really been a band until now.

"When me & Ken had it, it was just our thing, you know. There was never really a band. Now we've got the guys together and that's what's cool and what I'm looking forward to."

****How did you and Lanny get hooked up, Phillip?**

"We went to elementary, junior high and high school together," answers Phillip. "We'd always known each other. We're friends and we just kinda hooked up, ya know, for the Magdalen project. He'd done it before, as you probably know, with Ken Tamplin. It was a different setup at the time and he had the project and

needed a singer and he called me. I'm glad he did.

"I always had a great respect for his musicianship. He's been devoted and tuggin' away at his instrument for as long as I can remember. I just knew him from school. He was the guitar guy. I've always wanted to work with him. We got to be very good friends over the last two years. It just evolved.

"Talk about how the Lord works: It came at a great time. This Magdalen project came at a time in my life when I was really lost and kind of down on myself. I wasn't getting a whole lot of fulfillment and this came up. I've always wanted to work with Lanny. I used to always say, 'Let's start a band.' He was always so involved in so many things, and I'm just pleased that the opportunity presented itself. It's just a total blessing."

****How 'bout you, Lanny?**
How'd you get together with Chuck and Lou?

"I've known Chuck for many years just through the music scene and of

course, being in House of Lords together. Lou had sent a tape in when we were looking for drummers on the first Magdallan record. Four years later, I still had his number, because he had worked with Julian Lennon and Trevor Rabin from Yes. I kept his number and we called him, he was interested and we got together and played and it was just, 'Yeah, cool!'"

****How would you describe the other guys in the band, like Chuck and Lou?**

"The wonderful thing about this band," explains Phillip, "is that everyone on their own particular instrument is so talented. I'm in awe of them as a rhythm section. I do play piano and guitar (his sometimes gig with Mike Love and the Beach Boys), but when I watch Lanny play guitar and Lou play drums and Chuck play bass, it's unbelievable. They're all at the highest level at their instrument. It's amazing.

"It is important for me to be with people who have their head on straight and have good morals and values and conviction. They all have that. If you're going to go on the road with people, it's almost like being married. It's a strange thing being in a band. We manage to be honest with each other. We have a very good working relationship and friendship outside of the band. They're great guys. Very talented."

****Why the change from Christian apologetic themes on *Big Bang* to stuff like "Sad Sister Alchemy," "White Rice" and even "Make It Through?"**

"That's kind of where I'm at now," says Lanny. "I still am into apologetics, but I just felt that I wanted to put something a little bit more of what was on my heart this time. I mean, homelessness and the gang problem is just rising at an exponential rate. A song like 'American Lament' is a good example. I love my country, but I see it going down the tubes. Just take a look at the economics. I mean, it's very simple. From when Andrew Jackson was president in 1836 to 1972 the debt got to \$1 trillion--it was zero in 1836. From '72 to '93, we're over \$5 trillion and climbing, so the 'Yo Generation,' as they call the kids in their 20's or whatever, I mean, they're looking at that and it looks hopeless.

"We basically need a complete turnaround in our infrastructure and our government in order to change what is happening, so 'American Lament' is kind of an observation of what's happening. In 'Caves of Hercules,' it says, 'Hey baby

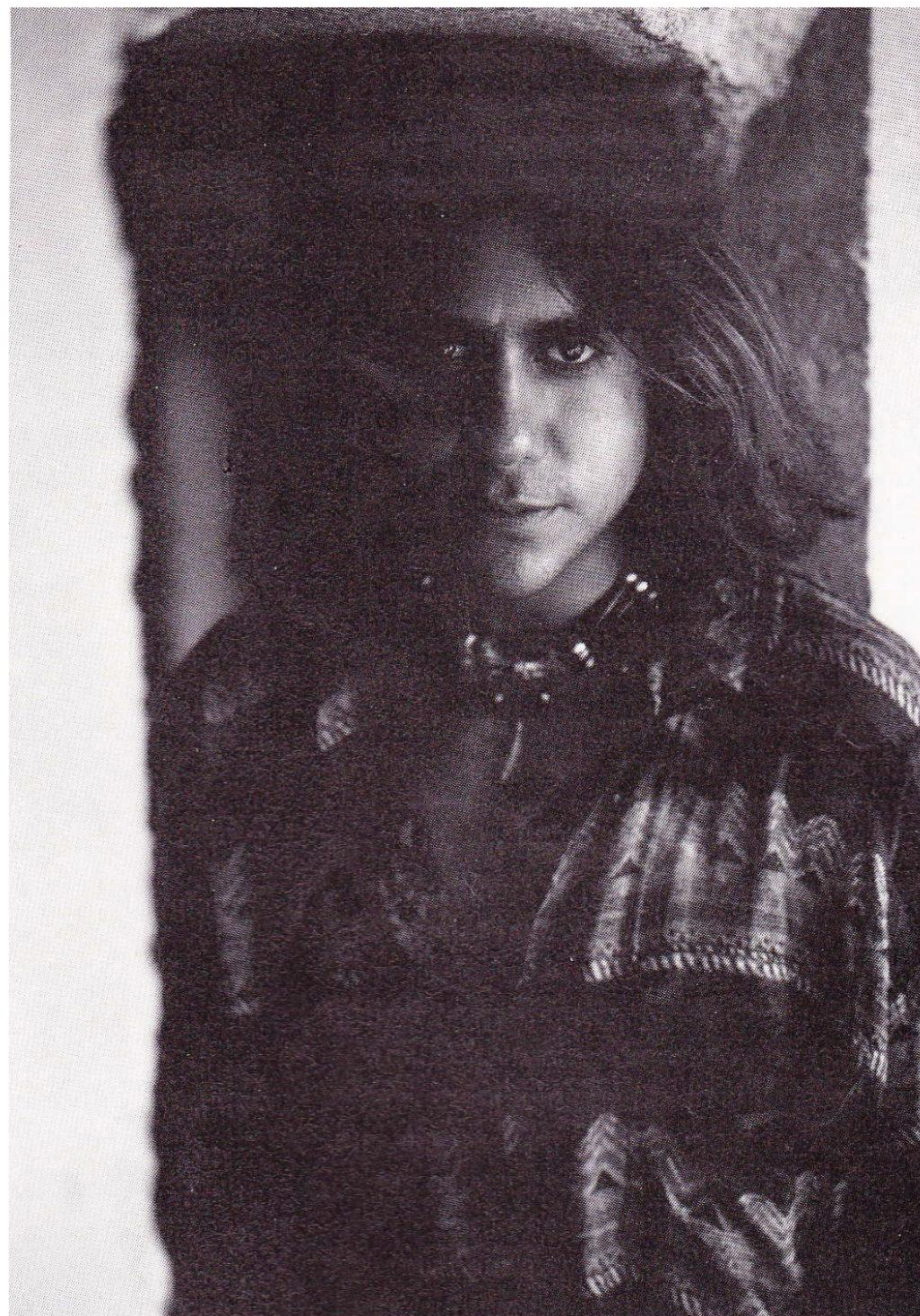
boomer/Don't you think it's time for a mass demonstration?' and 'Why do you waltz in the caves of Hercules?' And the metaphor 'caves of Hercules' is just Hercules being this big, strong person that protects the weak. You know, Hercules ain't there.

"We're here in this world and we need to make a difference and we need to stand up for what's right and whatever that is, you need to get involved and not depend on the government; because the government is supposed to work for the people. But now it's like people fear governmental agencies like the IRS, which, by the way, isn't even part of the government -- it's a privately owned corporation. Things like that are really getting out of control. I mean, the best government is less government, in my opinion. And of course, until Jesus comes back, we're never going to have anything that's near perfect government.

"I think there's a lot of apathy in the world and that's what 'Caves of Hercules' is about: 'Apathy rears its head across the nation.' It's a sad, but true, commentary; but we have hope and through hope we can make change. The brightest hope is that when we're out of this place, we'll have a good place to hang out, make some cool records, and have a groovy band.

"We touched on a little bit of the sociological issues on *Big Bang*, like 'Cry Just A Little.' 'House of Dreams' touched a little bit of some personal things, but this album is much more dealing with different issues, like isolationism and things that people deal with.

"'Mad At The World' is kind of a character piece about a guy who blames everybody for his disposition and



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his thing in life when he needs to look in the mirror. I think a lot of it is kind of microcosms of everybody, because everybody is mad at the world at one time or another. Some people go out and shoot, some people may wake up and feel depressed, but they're looking for someone to blame and it's kind of a message that, 'Hey, you know, if you feel that way, you're not alone. Everyone goes through these emotions.'

"'Revolution Mind' has a line I like: 'A Hoodoo dangling down Fannlin Street/Preys upon the contagious curse of conceit.' Fannlin Street was a place in the 30's and 40's in Shreveport, Louisiana where they would have brothels next to churches. That dichotomy kind of struck me as a kind of metaphor of our society today.

"I think the bottom line of *Revolution Mind* is just identifying with a lot of things people go through. 'White Rice' is about the homeless, 'Soul Child' is about loss, and 'Baby Insane' is about a gang member. They're all kind of metaphors for life and its ups and downs.

The bottom line is that God put us here and we choose our path, because we have free will and we have elected to use our experiences and our views of the world to try to reach out and help people and preach love and understanding and tolerance and trying to break down these barriers like racism and negative things. That's what Jesus really preached, you know. He came down and really gave people second chances and reached out in a very personal way, which is something that is really dear to me.

"The more that I get into being a Christian, that's what really gets more important -- just the love, the understanding, and the tolerance. He reached out for us and I think that we need to do that for people, whether they be Christians or non-Christians, because the only way people become Christians are how they're dealt with. If someone has a bad experience with a Christian, they're not going to want to jump into being Christians. So, I think that's a big message that we're trying to do with this new record. I guess the bottom line through the revolution that one comes to...hopefully they come to the same conclusion that we've come to, and that's believing in God and Jesus."

****Phillip, how do you feel about the lyrical direction?**

"I'm very pleased with it," says Phillip. "Not only some of the things we address, but the way in which it is. Lanny is very articulate. His lyrics, in my opinion, are some of the best lyrics I've ever been able to sing. I'm very pleased. I think they address our beliefs and issues in a real positive way."

****Where does the musical inspiration on *Revolution Mind* come from?**

"I'm a big fan of a lot of soul music like Marvin Gaye and Al Green," explains Lanny. "As for Phillip, he's really into that kind of staple singers -- a lot of Gospel stuff. '**Samson and Delilah**' is a Reverend Gary Davis tune that I've done on two records now. '**Waiting for the Son**' is kinda of in the Jimi Hendrix mold. There's some Curtis Mayfield, Ray Charles and Stevie Wonder influences, as well as that kind of 60's and 70's kind of thing -- like the Rolling Stones and Rod Stewart. We just kind of threw it into a blender and came with our interpretations of some of that stuff, I guess."

"On the first one, Ken and I knew that we wanted to be a little pretentious, a little bit over the edge. That's where we were at the time. We just

wanted to go for it and do 150 vocals and 150 guitar tracks. Although the new one isn't completely raw, it's a lot different. I kinda went into it with wanting to do different sounds. If you listen to it with headphones, you can hear a lot of different guitar sounds."

"We didn't use a lot of keyboards. In fact, the only synthesizer we used was on the intro to '**Mad at the World**,' which was just a Moog synthesizer. Everything else is either done on organ or piano or the guitar. I wanted to get into some different textures."

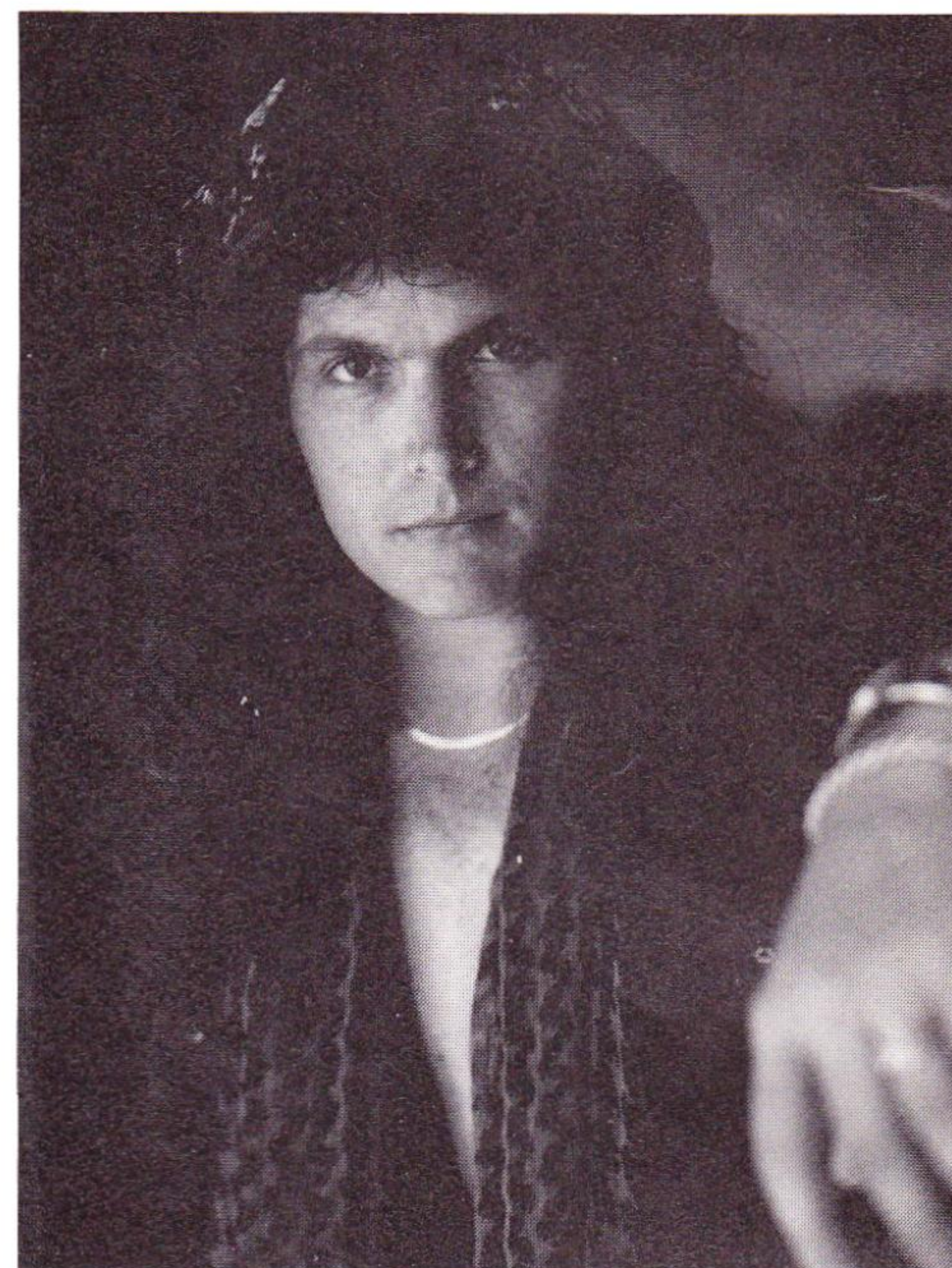
****How would you explain the similarities between '**Sad Sister Alchemy**' and Rod Stewart's '**Stay With Me**'?**

"Uh, same chords?" admits Lanny. "Kinda like Free's '**Alright Now**' and Steve Miller's '**Rockin' Me Baby**.' It's kind of in that style, but the melody is completely different and the lyrics, obviously, are completely different. I'm definitely an old Rod Stewart fan. In a way, some of the stuff was kind of a tribute to some of those artists musically -- Hendrix and Rod Stewart. So much has been done in rock and roll, it's just kind of your interpretations of how you produce them, how you structure them, and you could go back and forth. You know, '**Every Breath You Take**' is '**Stand By Me**.'"

"I think we have our own sound, but I think we kind of came up with that riff and we went, 'Hey, that's kind of a little bit like Rod, but we'll make it different.' Especially because I use, like, the 9th chord and whatnot. I hope people like it. If they don't, we'll take it off the next pressing (laughs)."

****What do your non-Christian friends think of you doing Christian music?**

"Well, it's not a real big issue," says Lanny. "I'm not one to try to convert everybody that I meet. The only really full-on Christian song is '**Waiting For The Son**.' When I do my Gospel stuff, like in Shack of Peasants, I feel more compelled in that area. It just depends. This is where we're at now. This is what we dealt with. Most people, they don't really...unless they know me well, they don't know. I don't sit there and say, 'Hey, this is my Christian record.' It's just like...there are people that are Christian artists, and we're like artists that are Christians."



"I want as much people to hear our music as possible and I like to touch people that want to know what we're about and what we believe. We want to tell them, but I don't want to bang somebody's door down and shove it down their throat, because it didn't work for me."

"If you want to influence a kid, you have to talk with them, not at them. I'm a strong believer in that. When we get the chance to work with kids in youth groups, or whatever the situation may be, then they can really kind of get to know where we're coming from. If they have specific questions, we can kind of guide 'em in that direction, and they can guide us. Emerson once said, 'There's not a man I can't learn something from.' I've taken that to heart and it's been kind of good advice."

****What direction do you see Magdalen going?**

"I don't know," answers Phillip. "I let things just evolve. 'Let it go where it's supposed to go,' you know, where God's will is. Artistically and musically, I really don't know. I think it will evolve into wherever we are at the time. I don't want to put any limitations on it. I kind of like the ride, letting it turn into what it is. If you listen to the first Magdallen album and this album, they're very different in terms of direction. We're just going to grow. As we grow, our music will hopefully grow with us."

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SOLOING WITH SCOTT WENZEL

By Camille Bresie

Scott Wenzel, the lead vocalist for Whitecross, has been busy! He has moved his family to Nashville, worked on both a solo album and a Whitecross compilation, and even found some time to go on a missions trip with his wife. Wenzel is definitely not content to sit on his laurels.

Since much of the Christian music industry is currently located in Nashville, it would seem that Wenzel moved just to be closer to the hum and hubbub of the industry. Actually, the real reason is much more practical. "The real reason that I came is that I saw homes that were nicer and in our budget and price range," says Wenzel. "You know, I have a wife and kids and I just wanted to get them the nicest home I could with the same amount of money. I had a home in Chicago, and we sold it and moved here. And I got twice as nice of a house. With better weather, too."

The change of scenery matches Wenzel's current pattern of change -- particularly his new solo venture. "Whitecross was planning on taking some time off, and I didn't just want to sit down and do nothing," says Wenzel on deciding to do a solo project. "And Gavin Morkel, our manager, told me that there was some interest in my doing it from a record company, which is Word -- Word Associated Labels, actually. And Gavin told me about a year ago, 'Scotty start writing some songs for a solo album.' So I did. And they liked 'em."

For Whitecross fans, Wenzel's solo album may be a bit of a musical shock. "I've heard it said that it sounds like a cross between Rod Stewart and Bryan Adams. Two guys from Fighter, Mark Pense and Billy Heller, helped me with some of the music. So I got some influence from some different musicians and Caesar Kalinowski helped me write some of the songs as well.

"Lyrically, it's a lot like Whitecross, because I am the major lyricist in Whitecross. I've hit some different issues that we've never touched on in Whitecross before -- like divorce and some different things about relationships that I really haven't had a chance to do before. I wrote a song for my daughter, Sarah. There's a song about God's grace. It's

called 'His Eyes,' which is actually my favorite, and it talks about the woman caught in adultery and how God, or Jesus Christ, saw the woman and He loved her even though the men had rocks in their hands and didn't understand. It's just a message that the Lord laid on my heart. Whitecross preached about this so many times. God's grace is so much greater than we can comprehend sometimes.

"I was very fearful at first of attempting to do it -- a solo album -- because I was afraid that it would sound like a Whitecross album. The first part of my strategy was just getting the guitar player, because Rex and I really make up the Whitecross sound -- it's like 50/50. I figure that if I used another guitar player, first of all, that would give me a good chance of getting a different sound on the album. And I found Billy Heller from Fighter and we worked really great together. And then Caesar Kalinowski helped a lot with the tunes. I think we pulled it off."

Through his new solo music, Wenzel hopes to address those issues which churches unintentionally overlook and equip his young listeners with some pertinent information about different types of relationships. "Sometimes I think that churches just deal with totally spiritual issues. And young people go home and they don't know how to bring the spiritual message that they've heard that night into reality and their family life. So, it's important for Christian music to feed all the different needs that there are in people's lives. And that's what I've tried to do with this album. I don't think it sounds anything like Whitecross. People have said that it's better than any Whitecross album. I don't know if it is or not, but people are saying that, so I'm excited about it. I really laid it in God's hands like I have with all of the rest of my career."

Wenzel eagerly awaits the next big challenge -- the tour. Just as with the different musical direction that Wenzel took with this solo effort, the tour for his solo album promises to exhibit a few changes as well. And he anticipates the new perspective. "It will be real refreshing, because I will be much more in charge of what's happening -- the actual touring. And the music is so different and fresh, it

doesn't sound anything like Whitecross, which I am very proud of.

"I really want to tour with a band. I'd like to use our drummer from Whitecross, probably try to find a guitar player, and I'm going to play guitar myself -- acoustic. And whatever happens, I don't know, but I'd really like to get a band and tour with the album that way. And we're just going to do as much as we can with it and let it get as big as it can get. Besides that, I'd really like to do the more intimate things with youth groups. We call it Youth Nights and it's like when a couple of youth groups get together and you do five or six songs. You just give testimonies and talk and question. I share a little bit from the Word, and then we all go out for pizza. It really is a great time, because the kids get to share their hearts. There's this wall in a concert and you have to tear down that wall at Youth Night."

Just before taking some time off, Wenzel got together with the rest of Whitecross to record a couple of new songs for a Whitecross compilation album. And Wenzel is obviously pleased with the new material. "We recorded two new songs for Star Song and they're going to put a 'Best Of' album together," says Wenzel. "I'm really excited about those songs. One's called 'You Are My Lord' and it's kind of a good ol' Petra tune, lyrically, and it's really cool.

"The other one is really kind of different; it's kinda like sassin' off. The title is called 'It's My Life.' Actually, it's a song to the devil. So many times we think that the devil has so much power over us or temptation is so strong. And it's a song where someone is going through temptation, but then they realize that 'Hey, this is my life and I can do what I want, and I can serve God if I want to and you can't control me.' I've never written it like that before."

Even though the members of Whitecross will be taking some time off, they are not disbanding. "The inside scoop is that we've been touring for years now -- it's like six years -- and we just want some time off and try something different," says Wenzel. "I did this solo album and I'm going to have a good time touring with that. And Rex, I believe, is going to try to get a solo deal. And then in a year or so, we'll get back together and do

the best Whitecross album we ever did. There's not that pressure to do the album, you know. Many people believe that our first album was our best one because there wasn't a time limit on it. We were working on album and when we got ready, we recorded it."

In addition to recording the two songs with Whitecross, working on his new solo project, and moving his family to Nashville, Wenzel recently traveled with his wife on an eye-opening journey. "My wife and I got to go to Teen Mania Missions in San Salvador, which is really sharp," says Wenzel. "We went with the kids on the missions. It's something that I've really come to love and really want to be a part of any chance I get, because it takes teenagers from around the country and they go on mission trips for Christmas vacation or some vacation, and they raise their own money. It's amazing. I was asking some of the teens on the last outing, 'How did you get the money to pay for this?' And they just did car washes and everything trying to raise the money so they could go."

"When we went the first time, the band actually went to Teen Mania Missions in Managua, Nicaragua, and it was life-changing for each one of us individually. We saw young kids working together like we've never seen before. And it was kind of like a slap in the face for us in the band. Like, 'We gotta get our acts together and really get in one accord in service.' It's one thing to be in a band, but it was another thing to see those kids in Teen Mania. It was really good for us."

Even after letting Heaven's Metal readers know the low-down on his life, the skeptics will still think that the end of Whitecross is near. To such doubters, Wenzel wants to stress one fact in particular: "We'll be back!" HM

Photo by Michael S. Joray

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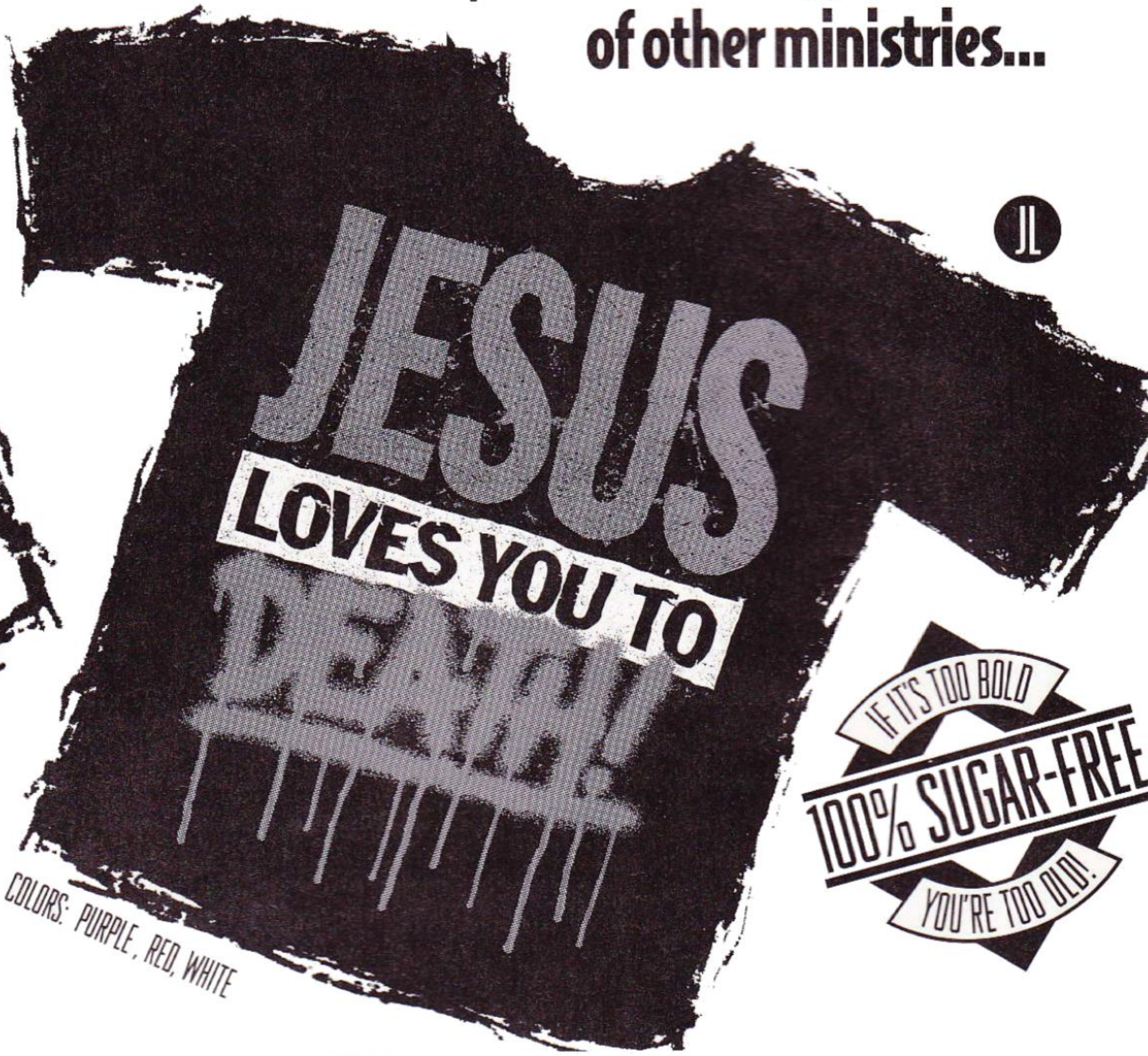
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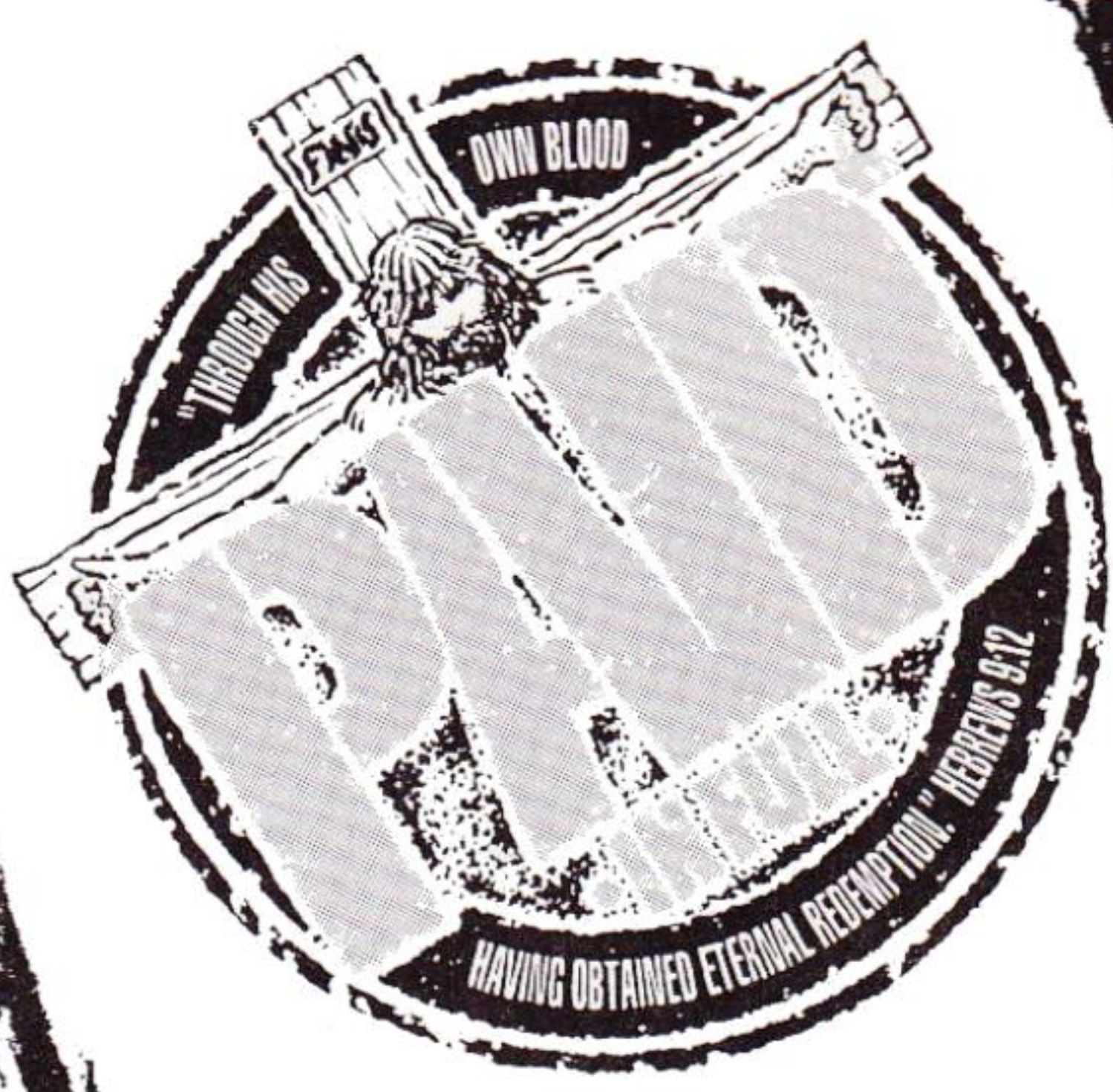
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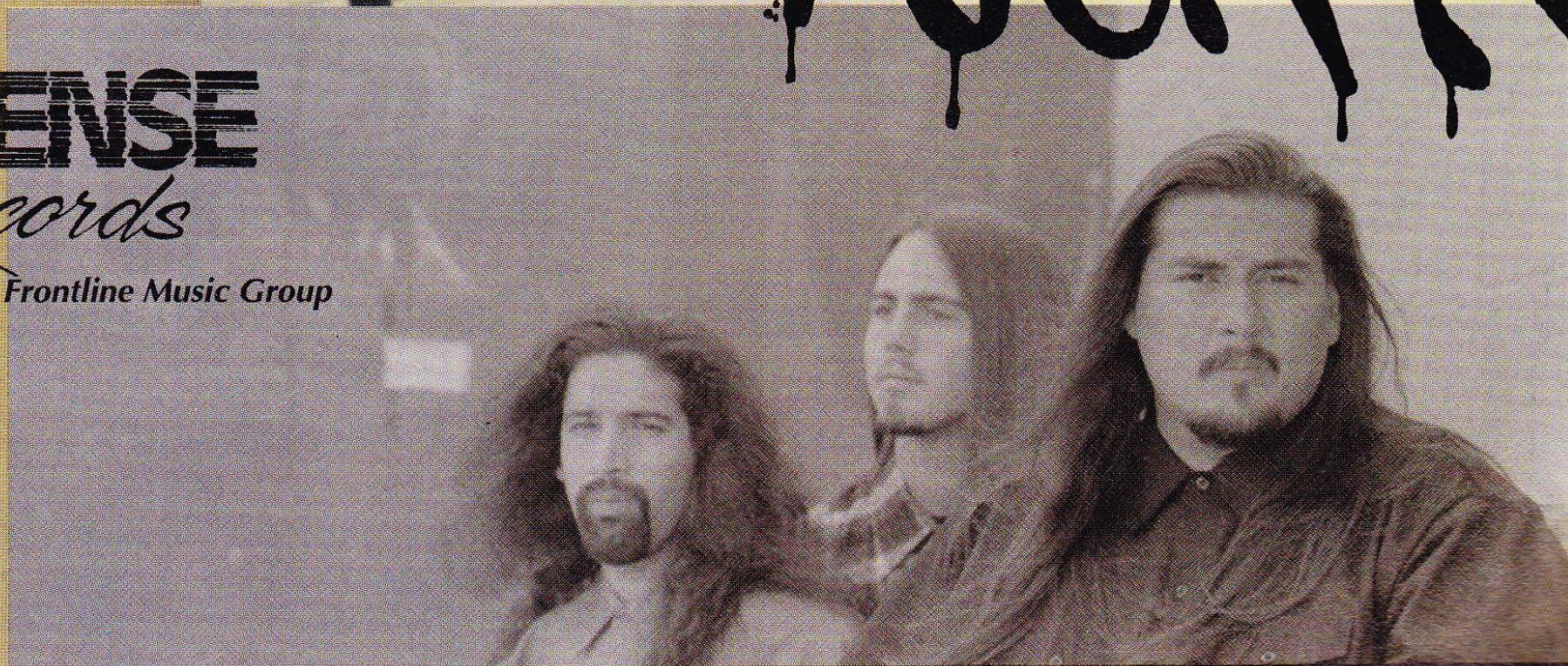
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⌘ LEGEND SEVEN ⌘

NEW NAME. SAME FOCUS.

by Andrew Crump

Legend Seven, formerly called Legend, has recently returned from the European music festival "Flevo." The band received a lot of favorable press there, with one local paper running a story with the headline: "PUBLIC'S FAVORITE -- LEGEND, Singing Rock from the Heart."

Now with a new album on the way, entitled *Blind Faith*, Legend Seven hopes to become a favorite in the ears and hearts of America. Heaven's Metal writer Andrew Crump caught up with Andy Denton and Randy Ray to see what the band has been up to.



l to r: Randy Ray, Andy Denton, Billy Williams, Mike Jacobs.

****What's the story with the name change?**

"First of all, we ran into a little bit of a problem with the name," explained Denton, "because there was about three or four bar bands with the same name, and one of them happened to have a trademark on it. So, that was one problem, and we decided we needed to change the name. We almost changed it completely, but decided to try and salvage what we built on the Legend name -- so, we just added 'Seven' to it."

"What we've come up with is that a legend on a map points the way and seven is the number of perfection, which is God. We've kind of said that it means 'point the way to God.' A legend can be a story and the seven is perfection, so it's the story of perfection."

"We actually like it better," said Ray, "because I think some people misunderstood, maybe when it was just 'Legend,' that we were the legend, and that never was the case. Maybe this puts more of the focus on where it should be."

****What has the response been toward the band after the first album?**

"Ah man, it's been great fun, you know," said Ray. "The ball just seems to roll, and it's snowballing. It's getting better all the time. We've been to Europe twice this year and we've toured all over the United States. It's getting better as people learn, you know, who we are. It's still a matter of getting the name out, to get better known, but it keeps getting better all the time."

****Do you think the name change is going to affect that in any way, or have people pretty much picked up that this is the same band -- "Legend?"**

"I don't know man. It remains to be seen," said Ray. "Andy, what do you think?"

"Well, we hope it's to our benefit," answered Denton. "So far we haven't had any problem with it, but, of course, the new album hasn't come out yet. We hope it's not a negative."

"I think it's a pretty subtle change, really," said Ray. "So, hopefully it won't cause that many problems."

"Yeah, that's why we tried to hang on to the 'Legend' part of it, so people -- even if they had any questions -- that maybe they'd find out that it's the same group," added Denton.

****Seeing that you got a favorable response from the first album, did you have a lot of high expectations to live up to when going into the studio to record the second album?**

"I think so," said Denton. "I think we were as hard on ourselves as anybody else would be. I guess you're always scared what the critics are gonna think, but you can't worry about that. I think when we went in, we wanted to make an album that is better than the first one -- and I think we did. Not that I don't like the first album -- I love the first album. I think it did accomplish what we wanted on our part. I think the second album is better. I think we've grown as musicians. I think we accomplished that task."

"We wanted this record to have more of a groove to it," says Ray. "They gave us an opportunity to experiment with things a little bit more, like with the horns on '*Blind Faith*.' And we brought a cello player to play on one of the songs. Bubba (Smith), as a producer, gave us a little bit more leeway."

"Like I said, we wanted to have a record that had a groove to it, but we also wanted to make a very positive record, because we feel like we are a very positive group. A lot of times rock bands come off as negative, and we're trying to avoid that."

****Who did most of the writing on the new album?**

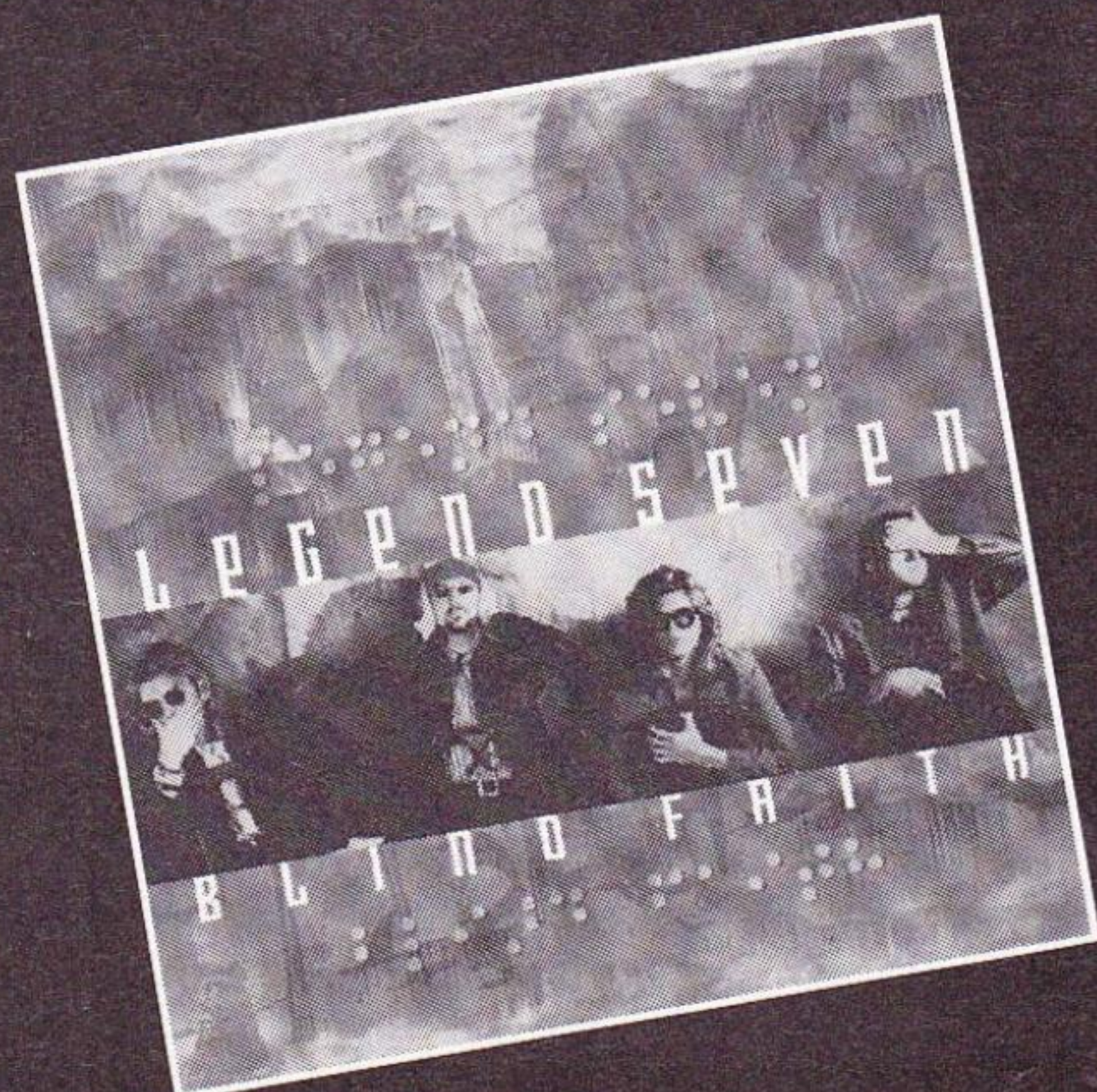
"It was kind of like on the first album," said Denton. "Mike (Jacobs) and I did the majority of it, but Randy and Billy (Williams) contribute lyrically on the songs. That's just kind've been the chemistry."

"We did work with some outside writers a little bit on this record," added Ray.

****What is the lyrical direction of the album?**



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"I think, whereas the first record looked outward, I believe this record looks inward," said Ray. "It's more of what's going on inside of our minds."

"It's a more personable record," added Denton. "The songs are, rather than us always speaking to somebody else, they're just speaking more of what we're feeling or what we're thinking at the time. The lyrics are real personal. I think the record as a whole is a faith record, you know. A lot of the songs talk about our faith."

****Kind of on the same note, tell me about some of the band's favorite songs, musically or lyrically, and maybe why you like those songs.**

"Well, I'll tell you a couple of mine," said Ray. "The ones I wrote on are special to me, but two of my favorite songs off the record are ones I didn't even write on. One of them is 'First Love,' which is the ballad. I'm just very pleased with the way that song turned out. Live, it's even better. It's just so powerful."

"'Blind Faith' -- I believed in that song from day one, more so than even Mike and Andy, who wrote it. The first time I heard it I said, 'Man, there's something great.' I don't know exactly what they think, but I always liked that song. I talked them into it, and Bubba liked it too."

"Yeah, I agree with him," said Denton. "Those two songs are real special. All the ballads turned out good on the record. 'First Love' is pretty special. It's kind of one of those Journey (sounding) kind of songs."

"There's a song called 'Burning Desire.' We've played it a few times live, and it goes over real well. Like, on our last record there was a song called 'Always and Forever,' and it's got that kind of a vibe to it. It's a real crowd kind of song. We've really tried to concentrate on getting the crowd involved in what we're doing, cause I've notice when I go to a concert I really like to see somebody who is interested in what the crowd is doing and interested in getting them involved in what they are doing."

"I think that the time that we live in right now, it is very important to get the kids involved in what you are doing, get the people involved. It's not like, I guess in the 70's, where you just go and hear somebody play. People want to see a show, and they want to rock, and

they want to sing along and have a good time. We're really working on that aspect of it."

"Of course, I've gone off on a tangent now, and I haven't answered your question. But, I think when we are writing songs, a lot of that is what we are trying to do. I mean, there's those songs that are just the listenable songs, where you just sit and listen. There's a song called 'The Calm (After The Storm),' which is one of my personal favorites, and it's just kind of a listen type of song. It has a nice groove, too."

"We're real pleased with the majority of everything on the record. I think our concerts should be real good, because it's just going to be like a 'best of' both albums. And we've even thrown in a couple of old secular songs, you know, like 'Hold Your Head Up' and 'Free Ride.' Those seem to go over real good at the show."

****So you are planning on a tour of some kind for this album?**

"Yeah, we're working on it right now," continued Denton. "As far as that, we're still fairly new. It seems like we've tried to get on a million tours with bigger bands, and it just doesn't pan out. Regardless of what happens, we're still going to be out bustin' our cans to make this band work."

****What other bands have you played with, and how did you like that?**

"We've done a lot of festivals," answered Ray. "We've played with just about everybody. One particular one that kind of sticks out in my mind is that we did a show with The Brave. As it turned out, three of those guys are from Texas -- just about 30 miles down the road from my home town. And they had seen me play with one of the local bands I was playing with years ago. And it was neat to hear them talk about how that experience kind of directed them toward the Lord. I really enjoyed playing with those guys. They really have a good heart, and it really does show."

"Ah, who else? Well, we've done quite a few shows with Whitecross. We did a tour with True 4 U, a rap group. You know, when that started out we were going, 'We're not particularly big rap fans.' But I'll tell you something, before the tour was over, those guys were our brothers. Maybe I don't like rap a lot, but I like what they're doing."

They have good hearts and they believe in what they're doing -- and I believe in what they're doing. They came out and did a song with us, and it was really a good experience. I'd do anything with those guys."

****What's God been teaching the band since the last interview with Heaven's Metal?**

"I think He's been teaching us patience, for one. And I think He's taught us also that Rome wasn't built in a day. As He works in your life and works in your ministry, things get better. I mean, we're building something new, and it's just not gonna happen overnight. We're just not going to hit the spotlight overnight. I think, you know, in between the first and second album we've had a lot of time to really seek the Lord and pray about who we are in the band and who we are as individuals."

"I think just now we're starting to see where God's taking us," added Ray. "It is really cool to kind of be settling into the groove that God has put you into in the ministry. I don't know if that makes any sense."

"I mean, we spent three days in a prison -- in the same prison for three days, almost living with those guys, playing for them. We feel like God's giving us a heart for that, you know. So we're going to do more prison ministry. It's such a blessing to see God using us."

****What can Legend Seven fans expect from you in the coming year?**

"Lots of energy," said Denton. "That's an old inside joke, so maybe it's not funny to you. It's real funny to us. I think they can expect a good record. I think they can expect, when they come and see us live, that we're gonna try our best to have a good show for them and to make them a part of what we're doing. It's not just going to be something where we go up, just the band playing and they're sitting out in the audience. We're going to try to make them a part of what we're doing."

"Well, when they get through listening to our record and when they get through with one of our shows, they're going to leave with something very positive, something that's going to make a difference," added Ray.

HM

the Prayer Chain Confessions

by David Jenison

With its new highly energized album *Shawl* and its sweat induced live shows, the Prayer Chain is on its way to becoming the weight reduction plan of the 1990's. *Heaven's Metal* caught up with the band to see what these adrenalized guys are up to.

****Tell us about your Russia trip.**

"We were in Russia for a week, and at the end of the week, we did a free concert for about 4,000 people," said Wayne. "It was cool because none of them seemed to understand the concept of Christian rock, unless maybe they saw Stryper."

"I didn't see a lot of Stryper shirts in the audience," added Andy.

"But I did see some yellow and black spandex," added Wayne.

"When the concert was advertised, the promoters called us 'a rock band from the United States,'" said Tim. "The flyers didn't say 'Prayer Chain' or 'a Christian band.' Since the economy is so bad over there, with the average income being like \$12 a month, people were always looking for something to do that's free."

"I was watching the video the other day, and I noticed that many of the people were putting up the heavy metal devil sign with their fingers," said Andy. "It was the only way they knew how to appreciate music."

****Any cool stories about Russia?**

"Do you remember that old song which went, 'I'm your Venus, I'm your fire, your desire?'" asked Wayne. "Well, that was the most popular song in all of Russia. It was huge. One day we were cruising around the town, and we saw this band playing cover songs on the side of the road. I turned to Tim and said, 'I bet they'll sing 'Venus.' Sure enough, they started to play it. Well, over there, they don't pronounce 'v' -- they pronounce it as a 'w.' So there they go, 'I'm your wenus, I'm your fire, your desire.'" (laughs)

****The song "Crawl" has some very intriguing lyrics. What do you mean**



(l to r) Tim Taber, Eric Campuzano, Wayne Everett, Andy Prickett (Photo: Ben Pearson)

when you say, "Shine is Dead"?

"It is more symbolic than a literal 'we hate the song,'" said Wayne. "When we started playing a lot of shows, people would often only know 'Shine.' It began to annoy us. When we say 'Shine is Dead,' we are saying the song is cool, but let's move on because Prayer Chain is moving on."

****Tell me about your mainstream distribution.**

"We have mainstream distribution now through a new label called Rode Dog," explained Tim. "Currently they are targeting the college radio scene. There are already 45 stations that have added us. The album was released through Rode Dog only a few weeks ago, so it's still too early to see what's happening. It is not like we got signed to a major label, but it is a little step in the right direction."

****Tim, tell me about your wild haircut.**

"I decided it was time for a change, so yesterday I cut my hair extremely short and dyed it purple. I plan to keep it short for a while, though I'll dye it different colors. I might go for bright red or green next."

****Since there are many young teenagers that look up to you guys and admire you, what advice would you give them if they are struggling with their identity?**

"We recognize that God is doing wonderful things in our lives, but we also realize that He can take it away from us at anytime," answered Andy. "For a kid struggling with his identity, I would tell him to realize that God is in control -- you can bring your hurts to Him because He is real. If you are looking for an identity, look no further than Jesus."

"The ground breaking moment in my life occurred when the band first started," added Eric. "I was always moping around, so Tim and Andy told me to stop being a Mope-Head."

****A moped?**

"No a Mope-Head," laughed Eric. "They encouraged me to make the decision to make things better. I made the choice to feel better, and it worked for me."

****Are there any problems with which you guys struggle?**

"I hate to say this, but my relationships with women really plague me," said Tim. "Over the last year and a half, my relationships have become the sole thing which bugs me and with which I struggle. It has nothing to do with sex, but rather with being satisfied in a relationship. When I am in one, I look at everyone else, but when I am single, I want a girlfriend. I have had relationships with some really wonderful women, and I wonder if I messed up a great chance through selfish reasons."

****What would you say to one of these girls if they happen to be reading?**

"Ah . . . go for Wayne," laughed Tim. "Actually, this goes back to what I was telling Wayne just the other day. I said, 'The grass may be

greener on the other side, but you still have to mow it.' No relationship will be without problems. Maybe you will find a better looking girl, but maybe she'll have a terrible personality."

"Another thing which has bothered me involved people spreading rumors that we are sinning and that we

"When we started playing a lot of shows, people would often only know 'Shine.' It began to annoy us."

-- Wayne Everett

do not deserve to be playing music," added Eric. "People allege that we drink, cuss, or whatever. We are accountable to the 20 million Christians in America, and we have individuals to

which we are accountable. Therefore, why are these people not confronting us? Rather, they are calling friends, our record label, radio people and publishing people to talk about sins which we didn't do. If people think we are sinning, then talk to us. We can be reached at P.O. Box 1533, Brea, California, 92622, or 310-691-2689."

****Will you really respond if someone contacts you?**

"We have resolved that we will do our best to return all mail," answered Tim. "However, if someone comes to us with an issue like that, we will definitely respond."

****Finally, do you have anything to say about the rather interesting photos in the CD?**

"Well, it was a cold day, and we were covered in mud, so we decided to get on top of each other to generate some warmth," explained Wayne. "Somehow, the camera just started going off. It was the weirdest thing."

Weird indeed.

HM

THE CLERGY - rUsAmI

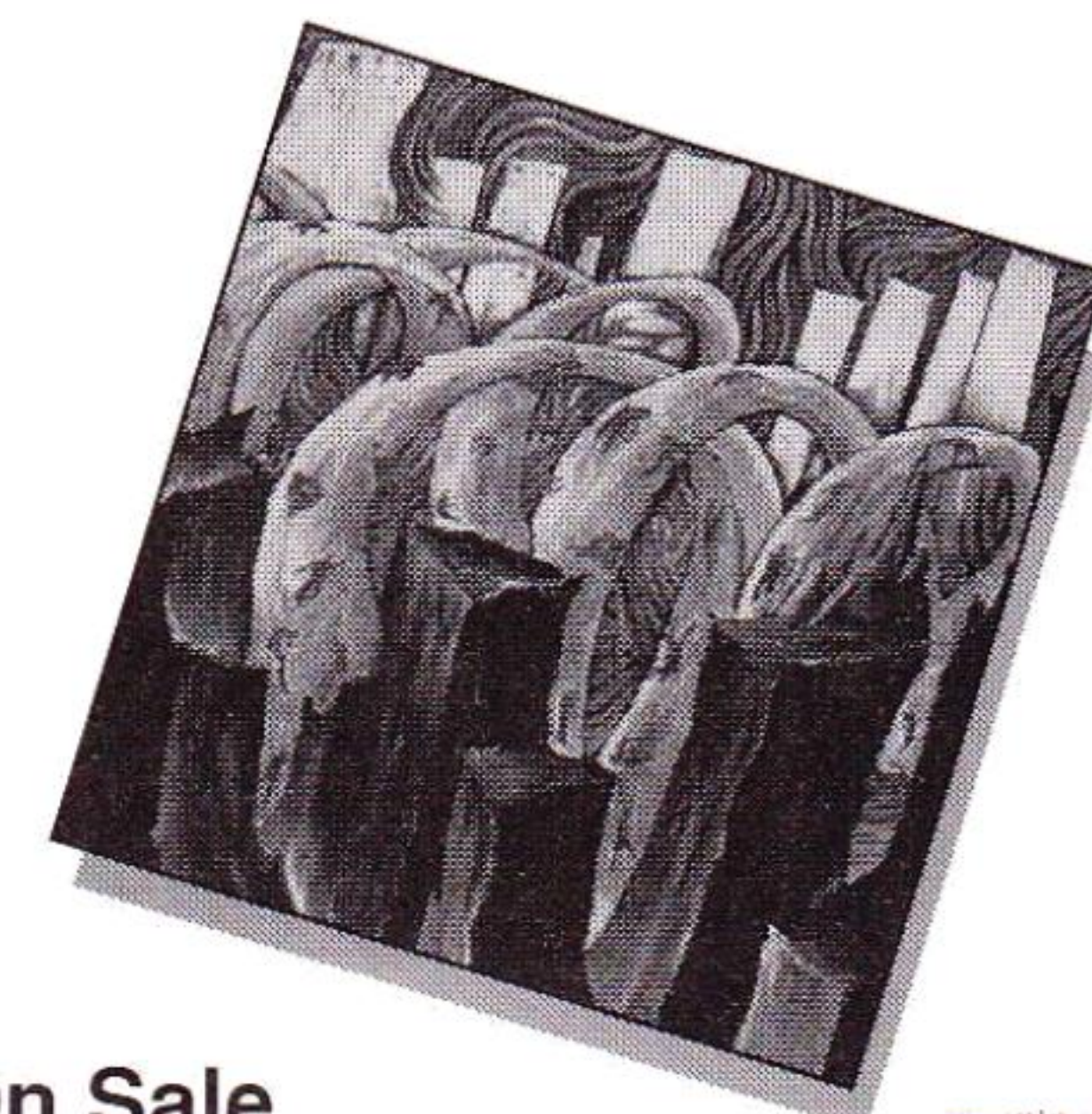
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Lovewar

by
Dave
Mutillo

I was first introduced to the sounds of Lovewar several years ago by an enthusiastic fan of theirs; John Heald. My thoughts at the time were fairly simple . . . "So what." And they didn't change when about a year later John played me some more of their stuff. So, imagine my dismay when our dear editor tells me my next interview will be with Lovewar. It had probably been a year since I'd heard them and admittedly I wasn't relishing my upcoming opportunity.

But, to borrow an old adage: the third time is the charm. Lovewar's debut release from Pakaderm, *Soak Your Brain* is far better than I had anticipated, but we'll let the band leader Tim Bushong tell the rest of the story.

"Lovewar is myself, Greg Purlee on the drums and Rick Armstrong on the bass. Lovewar was started in Autumn of 1989 by myself and three other guys. We eventually ended up playing two piece heavy metal with sequenced drums cause we couldn't find a drummer.

"Greg later called me to get his parents piano tuned, but he later admitted that his ulterior motive was to see what I was up to. We had known each other for years from different bands. I was always trying to steal him from whatever band he was in. So he called me up and we got together just to see where our heads were at. We started writing songs. I had a lot of stuff I had worked on and he's quite a good lyricist himself, so we ended up co-writing a bunch of tunes.

"Rick is officially the sixth bass player in Lovewar. We played out quite a bit with another guy -- Dave Hetrick -- who co-wrote one of the songs on the album. Because of some home problems, we asked him to leave the band. So for about a year, Greg and I were sans bass player.

"In that time we put together something we thought was pretty good. We really didn't know what to do with it, so we just sat on it. During all this time John Heald (of the now dethroned White Throne magazine) had been keeping track of us from back when our first bass player Gaster Firrie, who also co-wrote one of the songs on the album too, was in the band. So when I sent John this tape in May of '92 he was really thrilled about it and asked if he could send the tape to some people. And I said, 'Oh sure, yeah.' He sent one to John and Dino, and about October I got a call from John Elefante. What happened was they flew Greg and myself out to California and we met with them and discussed things. Then Greg and I prayed about it and counselled with our pastors and each other, and we decided to sign with them.

"We were supposed to record in March, but problems came up and things worked out really well that we didn't record at that time."

****How did Rick wind up in Lovewar?**

"I saw him playing with Whitecross. He was a hot bass player. Anyway, Greg's father was in a music store in Kalamazoo and he was bragging on the band and mentioned we were looking for a bass player. The guy in there said he knew a

bass player, and it happened to be Rick. We went up and saw him. He was actually playing drums for a band up there. After their gig we jammed with Rick and went to a restaurant and talked. Then a couple of weeks later he decided to join our band. That was in about February of '93."

****When I listen to the album, I hear a slight influence from the last Metallica album, some shades of Pearl Jam. Your song "Welling Up" sounds like Skid Row's "Eighteen and Life." "Soak Your Brain" sounds like John and Dino all over it, and "You Are Not Alone" sounds a lot like King's X.**

"That stuff is all just me and Greg. Our musical influences are Steely Dan, Midnight Oil, Joe Walsh, ZZ Top, Pink Floyd."

****That's interesting. They don't come out on the album at all.**

"No. It's like Eddie Van Halen says his main influence is Eric Clapton. You don't hear Eric in Eddie's playing. We try to write songs you can hum along to."

****Apologetics seem to play an important role in what you're doing. Tell us about that.**

"We believe that apologetics is a most necessary tool of a Christian, especially today with America's purely materialistic, secular culture. I think the Gospel doesn't necessarily start with 'accept Christ as Savior.' It starts with, 'There is an objective God that exists whether you believe it or not.'

"I've seen people receive Jesus like they would take up meditation. It makes them feel good and takes care of their problems until, like in the parable of the farmer, they have no root or the weeds come up and choke 'em.

"I was really influenced by Francis Schaeffer and C.S. Lewis. I get in a lot of dialogues with college students, and to them everything is syncretistic -- mix a little bit of this and a little bit of that; whatever makes you happy. In a culture where there is no God, personal choice is the moral decision.

"Apologetic is a tool to bring the Gospel to bear on any kind of situation."

**** Overall, what is your album saying? What's the real message of it, and what are you saying to people?**

"There is a God, and He has revealed Himself in time and space in Jesus Christ. Christianity is not just a religion that is an ecclesiastical whitewash, it covers all of life, every area of life. Everything that is not sin is spiritual, whether we're going to Wednesday night church or rolling on the floor with our kids -- it's all spiritual. Even though the world is fallen, there is still a lot of beauty in the world. I don't try to separate my religious activity from 'other' realms of life. Christianity touches on all areas of our lives."

HM



Tim Bushong (inset left: Greg Purlee) (inset right: Rick Armstrong)

REZ

The silent members reflect on the years God has given them and the man called to lead them.

ESPECIALLY



(l to r: Roy Montroy, Stu Heiss, Glenn Kaiser, John Herrin, Wendi Kaiser)

Photo: T.Wheeler

How much can be said about a band that has released 16 albums, been together for over 20 years and is still as creative and enthusiastic as it was in the heyday of the Jesus Movement? How many other bands have been around that long? Rez defies categories. Although much has been written about this hard rocking, yet literate and socially conscious group of musicians, Rez's unique status in contemporary Christian music demands continued inspection.

When you think about Rez, you probably picture its gravel-voiced frontman Glenn Kaiser. For the past two decades, when you have read articles about Rez, more than likely you were treated to the informed opinions of Mr. Kaiser as well. But, as any coach worth his salary will tell you, it takes a whole team, not just an individual, to make a winner. When you're faced with being one of the first bands to bring loud and intense rock and roll into the uncharted territories of churches across the country, you learn to become a team, and fast.

These team members -- the musicians which make up Rez -- do not normally get the print space of their fearless leader, but they are the ones who have traveled every dusty mile packed in a bus with him, and their thoughts and reflections about this long, strange trip are just as valid.

Perhaps nobody can describe how much Glenn Kaiser's leadership has meant to Rez better than Wendi Kaiser, who has been married to Rez (in a sense) as long as she's been married to Glenn. And it's not the man's charisma that has helped keep Rez going for all these years.

"I know he's a man that is in the Word," points out Wendi. "I see him in the Word everyday. I know that he keeps a prayer journal. I live with the man that can admit when he's wrong. I live with a man whose primary focus is to serve God."

This close attention to following God is one of the factors that helps keep this aging train on track. It certainly isn't because of Glenn's business sense. "He's the leader of the band in the sense of the spirit; he's not the guy who knows the dollars and cents. He's a man who deeply loves the Lord, and that helps to call us from our worldliness. You get caught up in little worldly things, and you don't need to. Like, 'Oh, I'm so tired,' or 'Oh, the bus is four hours late.' So, he calls our attention back to the Lord."

Drummer John Herrin also feels the positive affects of Glenn's deep love for God. "At times it purges me. At times it convicts me. I don't know if I can be as heavenly minded as he is. I respect Glenn greatly as a person who really just has a heart after the Lord."

Because Glenn has his heart in the right place, he is able to see which way God is leading Rez. "He probably has the clearest vision of what Rez is, and what we should be doing," adds bassist Roy Montroy.

Guitarist Stu Heiss, when asked to comment on Glenn's leadership, would only say that the Spirit is the true leader of Rez. And that's not to take away from Glenn. It just points out one of the obvious qualities of Rez: it's a ministry first and a rock and roll band second.

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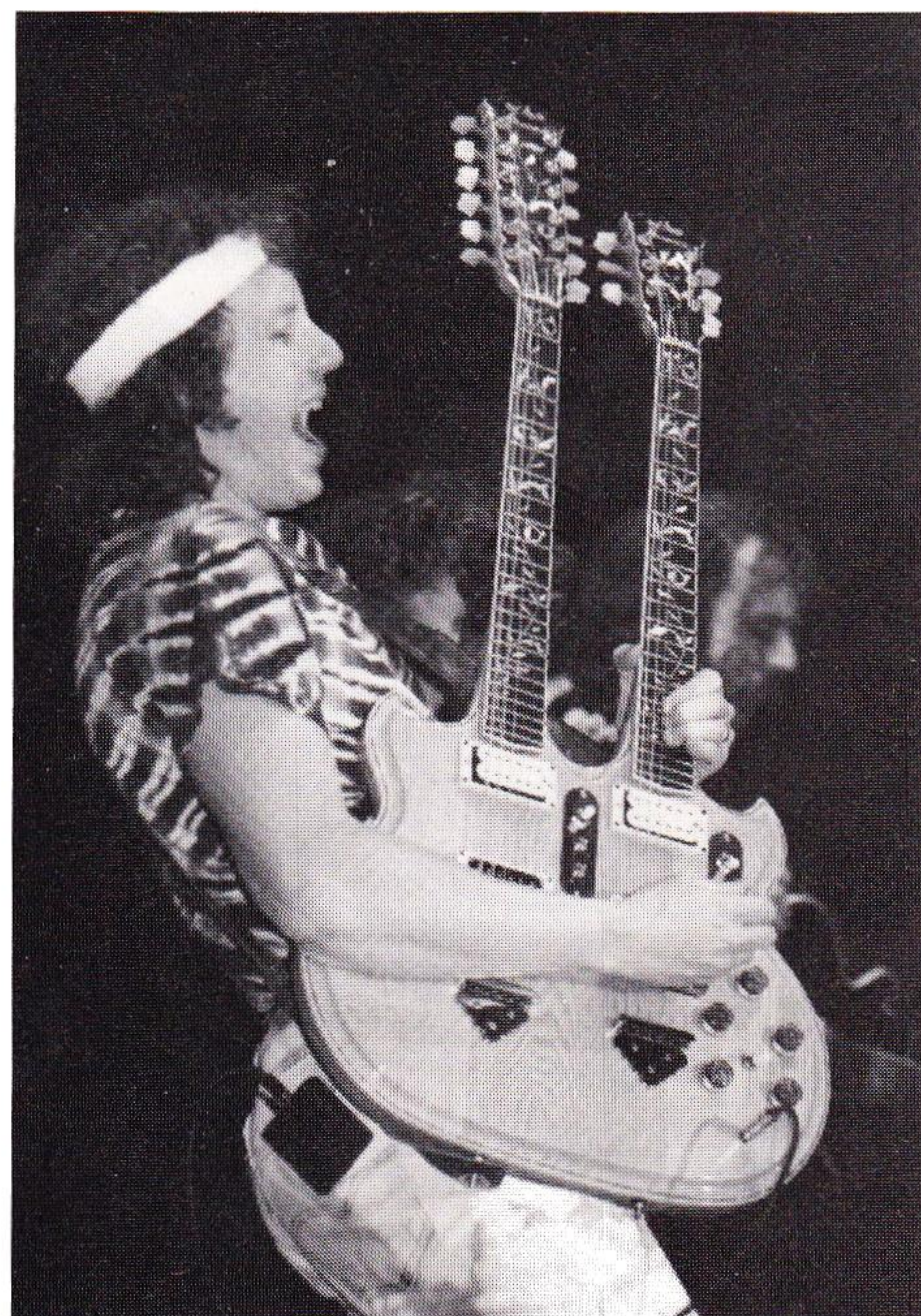
No story illustrates this better than the one about John's introduction to rock and roll. "I wasn't raised in a musical setting. I never intended to be a musician. I honestly don't think the idea ever crossed my mind growing up. If I'd of listed a hundred things I might be when I was growing up," laughs the fast talking John, "I don't think a musician would have been any of them." When John joined, he could only play a little guitar. But God had other musical plans for him. "It wasn't until we had been playing together four or five months that a guy gave me a drum kit, and Glenn said, 'Oh, I can teach you to play the drums, they're not that hard.' And Glenn sat down and gave me my first ever lesson. I had, up to that point, never even sat behind a drum kit."

Unlike many other successful bands who put ads in music publications or on the walls of local music stores to find musicians, The Resurrection Band (as they were first known) has tried to be self-sufficient. With the band's communal home base of Jesus People USA (JPUSA), with their Cornerstone rock festival tailored for musicians, and with the independent record company Grrr, Rez continues to keep this do-it-yourself spirit alive.

When asked to name the highlights of two decades of making music together, each member mentioned those early days on the road. Nobody describes these adventurous beginnings better than Wendi. "I think those years we traveled on a school bus (were memorable), with the bunks in the back, the kids, the wives, the pets, going across the country for maybe a month or longer from little town to little town, eating peanut butter or mixing up a tuna sandwich in the back of the bus, or stopping for that monthly treat at McDonald's, you know, going to the beach, sleeping on the bus, or going to the Redwoods -- those are things you can just never take away. They were great times. We had great fun."

Along with these fond memories, there were also the difficult times. Christian rock bands were not treated with as much respect as they are today, (and I can hear you band members out there groaning, "What respect?") Sure, it's still tough to be a Christian rocker, but imagine being one of the first. To the Church, rockers were like beings from outer space.

So, to help make Christian musicians feel more at home here on earth so to speak, Rez and JPUSA started Cornerstone. "We remember what it was like," recalls Wendi. "We have not forgotten the pit we were dug from. We remember what it was like to be a young band when nobody wanted to know you. They didn't care who you were because you had a different kind of music or a different look.



Stu saying, "Aahhh!!!" (Photo by Michael S. Joray)

And we thought, 'Hey, this isn't right. There needs to be an opportunity for people that have a valid call to be able to stand up and present it.' We saw Cornerstone festival as a festival for us, for our type, so that we could get together once a year to share our thoughts, our poetry, our music and our art under the Lordship of Jesus Christ."

Just as the band has opened up doors for various artists to share their talents at Cornerstone, Rez is also opening up avenues inside the band for its different members to stretch out creatively.

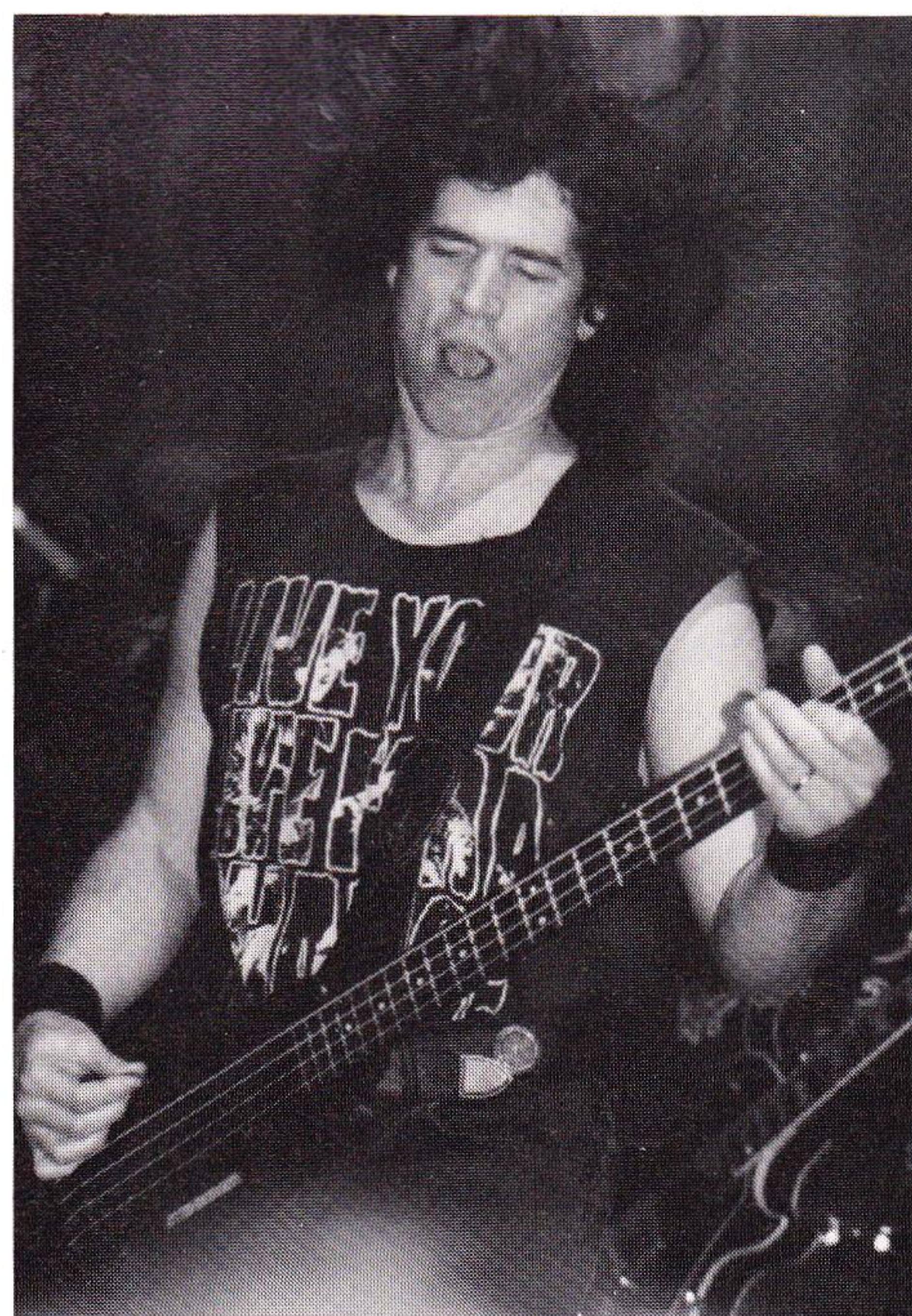
Roy started as a bass player, but he had ambitions of being a songwriter. His songwriting contributions have increased from a few album pieces here and there, to being the one who has written all the music for the new *Reach of Love* album.

Even in the band's early stages, Glen imagined that Rez would be used of God in mighty ways as rock and roll ministers. "From the very beginning back in '72," remembers Wendi, "my husband had a clear vision of what we would be doing. And we were only teenagers then. He said, 'Honey, we're going to travel all around the world. We're going to make many recordings. We're going to speak to thousands of young people, and thousands will make commitments to the Lord. We're gonna shake up music, because people are going to say that you can't use rock for God. But we're going to play the music of the world, and we're going to walk a fine line, and we're going to boldly give an

account of our faith, and people are going to misunderstand us and say we're full of devils. But we're going to go all over and do this.'"

Still walking a fine line, Rez shows no signs of slowing down. By avoiding musical fashion trends and just

sticking to what has always come naturally has been one of the secrets to Rez's long term staying power. "We try to keep our integrity as much as possible," states Roy. "We stay true to our calling as ministries first and preaching the Gospel first. Music is still a tool. I guess we don't quite keep up with current trends or fads with a lot of the different grunge and different styles, because so many of them have come and gone since we've been together. We've tried to stay true to what we are and what we play best, and what Glenn and Wendi sing best.



Roy saying, "Oohhhh." (Photo by Michael S. Joray)

I think our enthusiasm is probably still the same as it was in the early days. We're just older now."

HM

What Bad Religion Sez:

When the punk rock movement exploded in the late seventies and early eighties, numerous groups like the Sex Pistols, Black Flag and the Dead Kennedy's so influenced the scene that they earned legendary status. However, while all of the above groups are no longer together, one legendary punk band called Bad Religion has kept going right into the present, making them the only true living legend punk band. Vocalist Greg Graffin (who was only 15 when Bad Religion began) recently spoke with Heaven's Metal writer David Jenison about ideas and message of Bad Religion's music.

****I really like your new album, but it sounds somewhat different than many of the previous albums. How have your fans been responding to the new material?**

"We just got back from a six week European tour, and our fans there gave us an incredible response. Everyone loved the new material. Our U.S. tour is about to begin, and I expect that our fans in American will love the new material just as much."

****I hear that you are a professor at Cornell University. Is this true?**

"Almost. I am working on a Ph.D. in Evolutionary Biology at Cornell, but I am not quite a professor yet. I do teach classes in Comparative Biology, though."

****How far away are you from your degree?**

"If I wasn't in Bad Religion, I would be finished within a year. However, it won't happen this year because Bad Religion is seriously interfering with my research."

****Which is more of a priority, Bad Religion or Cornell?**

"Right now Bad Religion is a career for me, while academia is a career I can enter when I am older. I hope that I'll still be able to do Bad Religion when I am older, but you never know, do you?"

****Being a student of Evolution, what is your opinion of the Creationist movement?**

"Part of the reason I started studying Evolution comes from the ideas of Creationism. I am not very religious, obviously, but I think that everybody is curious about where they came from. I asked some of the basic questions about our origin, and God could not answer them for me, so I consulted textbooks and looked to fossils for the answers."

****What do you feel about the Creationist teachers like those at the Creation Research Institute?**

"Anytime a person tells someone how to think and that his way is best while everyone else is wrong, he pretty much falls into the category of 'bad religion.' We have always written against such people, because they infringe on the free thinking of others. To me, it is not really an issue of who's right and who's wrong, but how we can deal with our origin. It is such a nebulous concept that a person almost has to have his own personal understanding of it. Origin is something a person must come to terms with as a person and not as a group."

"Creationists cannot be argued with, because they say that there is a God and He made us. I am suggesting that, if there is a God, why doesn't he make himself apparent? How can we believe this God created us when we cannot even put our finger on Him? However, we can put our finger on aspects of Evolution, and we can study the distribution of species, recognizing that certain species are more closely related than others. We can come up with a coherent theory that is testable about how we came to be. Though scientific study makes much more sense, the idea of origin is still a personal phenomenon. It is how you deal with it yourself."

****I know you recently played at a Pro-Choice benefit concert with White**



L/R: Brett Gurewitz, Bobby Shriver, Greg Hetson, Jay Bentley, Greg Graffin

Zombie and Stone Temple Pilots. Since you are a biologist, I would appreciate your commentary on the abortion issue.

"I am very strongly pro-choice, though not because it is a male-female issue, but because it is a human issue. People should be given the right to do what they want with their bodies, and there shouldn't be anyone interfering with that freedom. In fact, I think it is ludicrous and upsetting that people would even try to interfere. Furthermore, I would feel horrible if something should happen to my wife, and she would not be allowed to have an abortion. This comes from someone who has a child and another one on the way."

"Concerning the idea that abortion is an issue of murder, I disagree. Murder is a concept that was devised to allow people to fit into society, which makes murder a social issue. Embryos are not a part of our society, so they cannot be grouped within the social ethics of murder. Embryos are completely dependent and developing creatures. Therefore, since the fetus is absolutely dependent upon the mother, the rights of the mother are all that should be concerned."

"A question that does arise, however, is where the line should be drawn. Well, there are viable fetuses being born at the six and seven month mark. Therefore, I would hope that anyone considering an abortion would do it well in advance of that time, because by then all

the higher neuro-functions are in place and the fetus can begin to feel. We do want to be humane about it, don't we?"

****Many of your songs, like "American Jesus," discuss the relationship between government and religion. Would you mind commenting on this connection?**

"Our song 'American Jesus' talks about how absurd it is to think that our God is better than someone else's. It is also absurd to think that Jesus is totally inseparable from the American way of life. From a very young age, people are told that America allows you to think freely and that there is religious freedom. These are great constitutional tenants of America, but they are seldom seen in practice. How many Muslim presidents do you think we will have? Probably not very many. The unspoken truth is that the American dream is built on Christianity.

"Many people think that Jesus is responsible for all the good in America. If so, then Jesus has to be responsible for all the bad in America, too. I wonder, though, why a God that is all kind and all good would allow the things to happen which are happening in America."

****Are your criticisms against the church's actions, against its theology, or both?**

"I would not go so far as to say that I am against theology. Remember, though, you would get a different opinion from different members of the band. I write a little over half the songs, Brett writes a little under half and the other guys write a small percentage of the rest. You would get a different opinion depending on which songwriter you are talking to and to which song you are referring.

"In my opinion, the one evil in America is the same evil that a person will find in any country -- and that is simple ignorance. People who only think one way, who try to get others to think like they do and who are insistent that their way is best are really the most ignorant people in the world. Their actions show that they have not had the time or the desire to see things from both sides

"Our ability to rationalize and to use our conscious mind is an essential quality of being human. Indeed, it is such a basic trait of the human mind that I am amazed how often it goes wasted. People are often like animals in that they have the horde mentality, always thinking as a group. The one characteristic that sets humans apart from animals is our ability to

be individuals, and that not only means thinking uniquely, but allowing others to be individuals and to think uniquely as well."

****What do you think about a Christian that is open-minded and does not push his beliefs on other people?**

"I think that's fine. In fact, theology is like that. I have known theologians, and I respect them because they are scholars. They are people who are inquisitive and that are seeking knowledge. If someone finds comfort in praying to God every night, that's his business, and I would never criticize him for it."

****In other words, you are only criticizing the people that are shoving it on others?**

"Exactly. I think that is ignorance coming out. It is people looking for a cause. It is not just Christianity that does this, though. It is all the circles of religion with all their written and unwritten laws to which a person must subscribe. Jews are the same way. I am not Jewish, but Brett and Greg are, and they really hate their upbringing."

****Were Greg and Brett raised strict Jews?**

"No, but they were definitely raised in the Jewish community. I know Brett went to Synagogue and even had a Bar Mitzvah."

****Basically, would you say that you are an atheist?**

"Atheist is too strong a title. I assume when you say 'atheist,' you mean a person that knows there is no God. According to that description, atheism is a religion unto itself. Because of my hesitation to label myself to a member of a religion, I hesitate to take that title.

"I am very inquisitive and very curious, but I have never found a question answered better by God than answered by science. I guess, in that respect, science has become a religion to me, but only because it is based on testable hypothesis. Religion, on the other hand, is based on faith, saying, 'If you believe, then it's true.'"

****Are you open to the possibility of a divinity?**

"I don't know if divinity is the right word. In terms of powers greater than

myself, definitely, but that power or force is not preordained by any one Being with a white beard. In other words, I don't believe that power is a god."

****Within a belief structure that has no type of god or superpower, what determines the standard for ethical decisions?**

"What is the basis for ethical decisions? Unfortunately, it is determined by the government, and if the government is based on religion, as ours is based on Christianity, then the religion seems to determine the ethics. Furthermore, ethics are historical entities, meaning they are based on some standard that is determined by the founding fathers. It seems that the history of a country, or the history of the lifestyle in that country influences what people believe is ethically correct. It is like whatever our founding fathers decided to do, the way our ancestors decided to live their lives, reflects how we should determine our ethics.

"There is an extreme difference in ethics from one country to the next. For example, I am sure that we would not understand many things that go on in India or in the small countries in Africa. The extremity of the differences implies that ethics are actually random. We are all living and breathing humans with the same physiology, but our ethics are so different. Therefore, I believe that ethics should not be based on religion. Rather, whatever is controlling our biology, that which makes us the same, is what should control our ethics. It is possible to live without religion in a country yet still retain a keen sense of its history."

****I am curious about whether you were raised in a religious home.**

"No, my parents never took me to be baptized. My mother was from a really strict religious family, so I think that is why she raised me away from church."

****Any final comments?**

"People should know that we do not hate them for being religious. We do not rail on people because they are Christians, but because they are closed-minded. Regretfully, within Christianity, the close-minded belief structure is built in. It disturbs me, because it seems like a person can only live the American dream if he's rich and Christian. I guess that makes him the ultimate American, doesn't it?"

HM

METAL TRACKS

September 9th, 10th and 11th saw Heaven's Metal at the annual Foundations Forum Convention in Burbank, California. Along with panel discussions with industry people (like *Rip Magazine's* Lonn Friend and Brian Slagel of Metal Blade Records), showcase concerts (with bands like Kiss, Scorpions, Accept, and Mindbomb), record company exhibit booths, and a "rock and roll flea market" was the Heaven's Metal stage, which showcased **Mortal**, **Deliverance** and **Precious Death**. Several hundred people showed up for the two-hour concert, which received a very favorable response.

Mortal came on first and dove right in to their creative blend of industrial and hardcore extremities, which immediately caught the crowd's attention. A couple record company executives I had met hours before came running up to me just after Mortal's first song and asked, "Are these guys signed?!" Other responses heard from industry people concerning the band's set were: "These guys are genius!" and "This is the best band I've ever seen at the Foundations Forum!" Shredding through most of its recent material, including "**Alive and Awake**" and "**Godspeed**," the band was its intense self -- very high energy and very aggressive. (They're currently doing a video, shot partly in Montana by Christian Schneider of MTV Sports)

Deliverance came on and showed off the trippy vocals of Jimmy Brown over the mega-crunch that they're known for. It was such a cool feeling to know that most of this audience was being turned on to the heavy Deliverance sound for the first time. Complete with a brand new lineup, Deliverance sounded pretty tight. They played "**Sanctuary**" from the new disc *Learn*, as well as "**Weapons of our Warfare**," "**Stay of Execution**" and "**Windows of the Soul**."

Precious Death sounded great, with vocalist Chris Scott showing off his vocal talent early on, and the band romping through some monster grooves that were precise and heavy. Looking around the crowd, it was apparent that Christian metal was making its presence known in a very credible way -- with good quality music and a peaceful attitude. Their wasn't an air of militancy or arrogance from any of the Christians I saw, and it made a good impression on the people there. Besides just being able to hear the killer tunes from



Deliverance shaking the foundations (Photo by Larry Bolen)

the band's self-titled debut cd, one of the highlights was seeing Chris smash a powered tv set with a baseball bat during "**Force Fed**." I'm glad they scotch-taped the screen, because being close to the stage seemed a bit unsafe. I almost wished I was looking safely down from the adjacent hotel windows -- as were several people!

It was a privilege to be a part of this showcase. Here's hoping that this foot in the door opens up even more opportunities for some of these great bands to be heard more often.

20/20 Blind headlined a bookstore block party at Theophilus Bible Store in Houston, Texas on September 24th. Backed by a giant outdoor laser show, 20/20 Blind tore through their 75-minute set, which included hot tunes like "**Stand Up**" and "**Soul Song**." The band performed very well and has songs that are really good, but the only one that really moved the crowd from front to back was "**Show Each Other Love**," where vocalist Wallace Chase invited the crowd to sing along. These kind of songs, along with the band's skills at visually working a crowd, will help the band equal its studio potential in a live setting. You'll probably be hearing more from both this quality band and this bookstore with a heart for outreach.

Asight Unseen is getting some cool exposure in local California magazines, as they're keeping busy playing live

gigs. The owner of one club, The Coconut Teazer, thinks they are the next big thing on the Hollywood Strip. The band's recent ASCAP showcases have brought them in front of the major label music industry. In turn, Asight Unseen has opened doors for **the violet burning** and **The Prayer Chain** to also appear on these ASCAP billings.

The Prayer Chain has recently shot a video for the song "**Like I Was**," which will be sent to MTV and other regional and national alternative video shows. (Look for a cool segment on the chain in the next Heaven's Metal Video Magazine) The band's latest disc, *Shawl*, is now being released on Rode Dog Records with BMG distribution.

Metro One is re-releasing the classic **L.S.U.** album *Shaded Pain*. **Dale Thompson** sang some background vocals on the new **Petra** album. **Troy Thompson** produced a Southern-flavored alternative pop band from Louisville called **Twice on Sunday**.

Pass A Fist is a new album due out on R.E.X. soon with ex-members of **Chagall Guevara**. R.E.X. is also releasing another *Demolition* album, featuring unsigned bands, in May of '94 (That means your band needs to send in its entry tape now!).

Scott Albert is having music from all three of his albums (*Circle of Dust*, *Brainchild*, *Metamorphosis*) used as segues on a Fox Network show. Scott and

his bandmates are doing some heavy touring in the Northeast this fall. Just for the record: **Brainchild** is Scott's side project, while **Circle of Dust** is his main band. *Pulse* Magazine was impressed with Scott's work with Brainchild, mentioning them and R.E.X. Records in an article titled, "*Trench Warfare -- A Brief Survey of Independent Label Trend Setters and Sounding Boards.*" R.E.X. was mentioned among such ranks as Roadrunner, Metal Blade, Relativity and Megaforce. *Pulse* also mentioned that R.E.X. had "scored" in signing Brainchild and that it was "one of the more promising of the new computer breed."

Steve Rowe of Mortification faxed in the following report of the band's U.S. tour last summer: "Hi Mortification Supporters! Steve Rowe here. Just letting you all know that our American tour was a real success. Considering that we only knew we were definitely going six weeks before we left, all the promoters did a great job -- especially Dave Kindervater, the booking agent.

"Anyway, the big surprise of the tour was that we got a chance to play at Cornerstone following **Tourniquet**, which was a big thrill. We actually didn't find out that we were playing until we arrived in L.A.

"Thanks to everyone who made us feel real welcome and supported us as we toured. We actually borrowed thousands of dollars to make the trip, which was pretty scary -- to say the least -- but, because of your generous support in purchasing merchandise, we were able to cover all expenses with a little left over to purchase two new guitars and pay some bills at home. The tour was easily covered financially and we praise God for that, because it's a miracle. We appreciate all our fans paying slightly higher prices for t-shirts to help us and, because of your support, you can be sure we will be back over for another tour next summer.

"Sorry to all who missed us because we didn't get to your area. We actually only played five shows in California, three in Texas, Cornerstone, plus one in Michigan. Next year we plan to do twice as many shows and definitely get to the East Coast as the Lord opens the doors.

"It was great to talk about our faith from stage and it seemed to us that the American non-Christian fans listened well to what we had to say -- something that doesn't always happen here in Australia.

"One main praise point was a Sunday show at a secular club in Dallas called 'Joe's Garage.' Many of the big name death and thrash bands play there (ie.

Diecide, Morbid Angel, etc.). Anyway, a month earlier the club had two devoutly satanic bands play and hardly anyone turned up. These were signed bands, but still underground. Anyway, the owners of the club disliked the evil presentation and one suggested they do a Christian night. The other doubted that it would be a success. They put us and **Living Sacrifice** on and we had a large turnout of over 200 people for a Sunday night. The owner commented how different and refreshing the atmosphere was with us playing. He even thanked me for helping purge the place. A very effective night indeed.

"Anyone who saw us play can vouch that **Johnny Vasquez** (ex-Vengeance Rising) shredded big time on the drums. He impressed us all beyond belief. After the tour finished, we actually planned to try and have Johnny join the band, or at least tour Australia and Europe with us. His playing and personal fitting with Michael and I was so awesome. Anyway, finances and personal commitments have not allowed this to happen; which is sad for us, because Johnny fitted with us so well it was like he'd always been there.

"The latest development is that Jayson is back working with us for the next few months, as his band is on hold because the guitarist is out of action due to an operation. Jayson will tour Australia with us, which will include the recording of a live album and video (look for an early '94 release). Following this we will do some support dates for secular bands **Bolt Thrower** and **Carcass**, and tour Europe in January. Following the European tour, we are unsure who will fill the drum seat at this stage, but I know God has the person picked out. See you all next year on tour, and God bless."

Mortification's *Post Momentary Affliction* album has received some great press in Europe as of late, including a 9 out of 10 rating in *Heavy Ode* and picked as "album of the month" in *Horror Infernal*.

REZ's Wendi Kaiser had a shocking experience that inspired one of the new songs on the new *Reach of Love* album: Several months ago, Wendi looked out her window overlooking the alley in the inner city of Chicago. There had been lots of screaming and yelling from the building across the way -- not terribly unusual for Uptown. What she saw horrified her. A young man was poised on the fire escape exit of the fourth floor. As she started to yell, he jumped. He grabbed the high voltage line and was instantly engulfed in flames. His dead body was thrown back onto the railing of the fire escape, still burning. The tragedy was deeper -- no one

in his building even knew this young man's name. He was one more hopeless casualty of inner city life. From this stark reality came the song, "**Empty Hearts**," a picture of life without Jesus and a challenge to the Church to reach out in love to a lost and lonely world.

Larry Norman fans will be glad to hear of a couple new video releases. One is *Apocryphal Wry* -- an intimate "concert" among friends that features plenty of funny anecdotes, political commentary and his classics played on acoustic guitar and piano, like: "666," "I Am A Servant," "One Way," and rarer tunes like "If The Bombs Fall" and never-before recorded ones. The other video is called *The Night Before The Fall*. Larry arrived back in L.A. from his most recent European tour, where he suffered another setback in his health and had to be hospitalized in Holland, and made a surprise appearance at Super Fest. He was given a stage and did an impromptu concert. Please continue to pray for his health. It looks like he will be doing no more concerts, so as not to endanger himself physically.

Blairing Out has played some shows recently, one a sold-out show with three of the biggest punk bands in Orange County -- **White Cats**, **Decry**, and **Gutter Mouth** -- who are white supremacists. Of course, Blairing Out played "**Hitler's in Hell**." Current members are: **Ric Alba** on guitar, **Frank Wesolek** (ex-Nobody Special, Sacred Reich) on guitar, and six-string prodigy **Dan L.** on bass. The band is also currently managed by **Janice Sweet** (remember her?) and is on the lookout for a drummer. Interested drummers send auditions to: 13332 Shepherd Way, Santa Ana CA 92705.

Recon's nearly three-year old album, *Behind Enemy Lines*, has been picked up for release in Japan by MJM Entertainment Group. "It's a mystery to me why this came up now," claims MJM's Mark Joseph. "My best guess is that the record gained strength by word of mouth among hard rock fans in Tokyo, which created a demand for it."

"We're delighted that Japanese fans will be getting to hear this album complete with a Japanese translation of the lyrics," commented Frontline Music President Jim Kempner. There are also plans to include a couple of bonus tracks exclusively for the Japanese market. "We're excited that Japanese fans have remembered this album," commented Recon's **George Ochoa**. "We'll be waiting to see how it fares in the marketplace." All the original members of Recon, save for rhythm guitarist **Eddie**

Starline, are re-forming to do a new record for this market as well. MJM's previous Japanese releases include **Angelica**, **Sacred Warrior**, **Holy Soldier**, **Magdallan**, **Jet Circus** and **Whitecross**.

The self-titled **Tamplin** album has also been picked up for Japanese distribution by MJM. "This is the 17th record we have licensed to Japan, and it has generated by far the greatest amount of advance monies to date. Clearly, there is anticipation that it could be a breakthrough record."

Ken Tamplin's previous release with **Magdallan** rocketed to #22 on the Japanese mainstream hard rock charts, and MJM and its Japanese partners expect even more this time out. "We believe this album will bring together fans of Ken's earlier solo work with fans of the **Magdallan** album. Solo albums are very difficult to sell in Japan, and the fact that a band named **Tamplin** has finally come together is in our favor." Ken looks forward to the release and to touring in Japan. "My time in Japan was terrific and I am definitely hoping that the **Tamplin** world tour will include Japan as well."

Former **Deliverance** bassist **Brian Khairullah** and **Glenn Rogers** have been writing material together, along with bassist **Cesar Ceregatti** (Brian plays guitar), along the lines of Stevie Ray Vaughn blues rock. They call the collaboration **Max Blam Jam**. Cesar's cousin, **Dan Ceregatti**, plays drums for the band. For more info, write: Max Blam Jam, 22813 Caroldale Ave, Carson, CA 90745.

Royal Anguish has finally released its **Shocking the Priest** EP. They also have experienced some great tragedy. On July 19th the band's lead guitarist, **Bryan Murray**, was seriously injured when a car engine he was working on backfired, covering his body with flaming gasoline. He was airlifted to Tampa General Hospital's Burn Center with first, second and third degree burns that covered 25% of his body, encompassing his knees, thighs, chest, upper arms, hands, neck and the left side of his face. He was admitted in critical, but stable, condition. The doctors estimate that it will be 3-6 months before he will regain full use of his arms and hands again.

"We're not going to break up," says the band in its newsletter. "We all are going to use this time to try and get closer to the Lord and to one another. Right now the music isn't really our first priority. We are all primarily concerned with making sure that Bryan recovers as quickly as he can, and making sure that we are there to assist him as much as we can."

Rich Kern is a smokin' hot

guitarist that is looking for a band to work with. **Guitar For The Practicing Musician** has said of his playing, "His control, tone, phrasing and melodic imagination place him on the highest tier of those who have appeared in these pages." One of Rich's tunes appears on the Shrapnel Records release **Ominous Guitarists From the Unknown**. He can be reached at: 87 Boxwood Dr, Kings Park NY 11754.

The "unlucky people who will now have to wear **Dry Bones** merchandise" (due to winning the "Dry Bones Contest" in HM) are: Chad "too many entries" Davis, from Keizer, Oregon; Craig Baver from Tehachapi, California; and Johnna Olivadoti from Boston, Massachusetts. This news comes just in time to know that the band has changed its name to **Crawl Space**. "Musically we have progressed to another level -- more groove oriented and melodic hardcore." **Bryan Young** is the band's new bassist, who can be heard on the band's new tape -- 7. **Erik Bureau**, the original vocalist, is back in the band, as former **Sacrament** man **Rob Wolfe** has moved on to finish school and pursue his career.

Attam Artist Guild is the new label headed by former **Shadow Wings** leader **Pat Hillstrom**. Inking a distribution deal with Spring Arbor, the label is going to be artist friendly. One of the most appealing attributes of ATTAM Artist Guild is the unlimited recording time made available to Guild members. Creation Station, owned by the guild, is a premier digital multi-track recording studio in Minneapolis, Minnesota. They are now accepting full promotional packages at their home office: 4522 James Ave, N, Minneapolis MN 55412. The guild is currently putting together a project of who's out there (10 artists with two songs each).

Shadow Wings is changing its name to **Y** and going in a new musical direction -- funkadelic, heavy dance with a strong metal attack.

Jesus Freaks need a new drummer and guitarist. **Eric Peterson**, the bassist/vocalist, has moved to Nashville. On-fire musicians can send audition material to: 306 Stones River Cove, Nashville TN 37214; or call (615) 883-3670. One of the first things Eric will be working on in Nashville is an industrial project called **Static**, along with **Greg Strange**. The EP will have lots of guitar distortion in the Brainchild direction, and will have some political commentary. There's one song about Bob Larson called "**\$500 Champion**," a tune about abortion called "**Conveniently Dead**," and an anti-gay activism song called "**Stop the**

Music."

Tooth and Nail Records is a brand new label fronted by former Frontline employee Brandon Ebel. Most of the artists will record in the Green Room. **Wish for Eden** is one of the bands already signed, as is **Sometimes Sunday**. **Focused** is signed as well, which will be produced by **Jeff Belew**. Artwork for the album will be done by **Marc Saloman**. **Jim Chaffin** will be doing some guest drum work. If you haven't guessed, the **Focused** guys are buds with **The Crucified** guys.

Z Music has started its metal show, called "**Brimstone Chronicles**," which airs on Saturday nights at midnight (EST). It is broadcast on satellite Galaxy 1 and on several cable systems across the U.S. With your persistent requests to request **Z Music** on your local cable system, it should eventually pay off. Be looking for a "Heaven's Metal" news segment on "**Brimstone Chronicles**."

Please pray for **Heaven's Metal**. A truck transporting the California shipment of HM and several other magazines jack-knifed on its way to the West Coast. Unfortunately, the driver was critically injured and all magazines were lost in the destruction.

Those looking for some rare **Stryper** merchandise will want to contact Keith Day. He's got some posters, cups, backstage passes, stickers, Bibles and tons of other stuff at incredibly low prices. See his ad for **Devil's Advocate** in the Trading Post. At this time, **Robert Sweet** is still trying to put together another band, which will probably choose a new name.

Heaven's Metal announces the first "Hard Music Display Contest" for Christian bookstores. All stores carrying Christian metal and displaying **Heaven's Metal Magazine** with its hard music product should photograph its display and send it to: "HM Hard Music Display Contest," PO Box 17367, Austin, TX 78760-7367. The winner (chosen by the **Heaven's Metal** staff and judged by "visual impact" and "relevance to current buzz bands") will receive a portable compact disc player, 100 free magazines, **Heaven's Metal** t-shirts for its music department staff, a **Heaven's Metal Watch** for the music buyer, 30 units of **All Hail The Power** from Patriot Records, 50 "R.E.X. Music Sampler" CD's, and have their photo published in the March/April issue of **Heaven's Metal**.

Jeff Pearce, who released a tape reviewed in HM #33, now has an all-digital recording available of his contemplative instrumental music. For info, write: Windchime Music, PO Box 4814, Lafayette IN 47903.

HM

CONCERT REVIEWS

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METAL QUEST

The first ever Christian metal festival in Casper, Wyoming took place on the last weekend in August, and there were only a few hundred people there to enjoy it. There were two other festivals going on in other parts of the country this weekend (Kingdom Bound in New York and Super Fest in California), which could explain the attendance. Other festivals this summer suffered also, from Inner Seeds to the edge stage at Atlanta Fest.

Attendance numbers aside, some wonderful things tend to happen at these gatherings of the faithful, which is exactly what happened in Casper. The first apparent thing for the artists was the wonderful way they were treated by the host promoter--from the barbecue kickoff

dinner to the fine accommodations at the Casper Hilton to the fabulous venue. The production company used at the Casper Events Center was used to putting on shows of huge scale, like Paul McCartney, etc. This was a full-on arena, capable of seating at least 8,000 people, and the stage was huge. The bands enjoyed great sound.

The first thing apparent to the audience was the awesome lineup that was billed. The first night afforded **The Jesus Freaks** a huge stage and massive sound system to power their hi-bulk chunky riffs and heavy rhythms. Tunes like "**Hypocrite**" and "**Religion**" really moved the place with their high-powered grooves and heavy choruses. The band's straight-forward preaching really complimented the clear presentation of

stage-mates **Sardonyx**, who followed next. This Pennsylvania outfit power rocked the arena with heavy, heavy power chords and expressive singing by Tom Denlinger. Sardonyx showed that they can top their recorded material live with much more power, energy and just plain wailing.

Fourth Estate closed off the first evening with an instrumental set that stuffed as much talent into a musical framework as possible. The best vocalist of the entire weekend was Dave Beegle's guitar in the beautiful "**Reflections**," with every note singing as if there were passion inside its guts. With the success of progressive acts like Dream Theater, it seems that the world could be wide open for the original sound and approach of Fourth Estate. The band switches gears from a rockin' groove like "**Mason Street Shuffle**" to a neo-classical jam without showing any weaknesses. Bassist Fred Babich and drummer Jim Iltis, who both could carry the band if need be, left the stage for a short flamenco guitar section by Dave Beegle. The band finished its set by leaving a little taste of "**Joy**" in everyone's ears and the funny realization that everyone in the building probably said "Wow!" at least once during the band's set.

Several unsigned bands, like **Battalion**, **Exhumator**, **Jordan** and **Advocate** opened up the festivities each day with some credible hard rock and a mime team called "All The World's A Stage" provided some thought provoking drama on Saturday. Some of the unsigned bands couldn't make it, as was also the case with **Siloam**, who were stopped at the Canadian/U.S. border and not let in the country, so there were a few last minute changes.

Two of the most memorable performances on Saturday were fresh conglomerations put together for this festival: **One Bad Pig** with members of Fourth Estate to complete its lineup; and **Die Happy** with **Holy Soldier** bassist Andy Robbins on bass, old compatriot Roger Martin on lead and rhythm guitar (yes, guitar!) and Roger Sampson from **Precious Death** banging away on drums. One Bad Pig turned in a fun and rockin' set that, of course, featured lots of stage props and crowd participation antics--including a bird nest hat for Kosher to wear and a live dove for the song "**Bird Nest**." Drummer Jim Iltis seemed very happy providing the

backbeat for bassist Daniel Tucek, Kosher and partner Dave Beegle (who ran around barefooted on guitar), yet sounded like he was following his real bandmate guitarist Dave Beegle rather than locking in with bassist Daniel Tucek. But what do ya expect from just an hour or so rehearsal being the only time these four played together? One Half Pig pulled it off, as did Dead Happy.

Deliverance's Jimmy Brown was supposed to fly in and be the vocalist for Die Happy, but didn't show up for this set of old Vengeance and Die Happy tunes. This left rhythm guitarist/band leader Doug Thieme with the vocal chores, which he handled well. It's hard to step into Robin Kyle's shoes, but he chose the songs that his voice could handle, like "Real," "Bone Doctor" and "Cage." They played classics like "Burn," "Beheaded," "Human Sacrifice," "Mulligan's Stew" and "Can't Get Out" to a very appreciative audience. Although a bit sloppy as well, the band's edgy music somewhat catered to a rough sound.

The highlight of night two, and probably the whole festival, was the last performance by **Bloodgood**. It was a great show, with the band blazing through material like "Do or Die," "Self Destruction," "Holy Fire," "Kingdom Come," "Hey You" and "Let My People Go." It was tough holding back tears during the gripping "Crucify" and "Messiah" segment. I've seen a lot of performances by this band, but this version of "Messiah" was the best. Everyone in the band was aware that something cool was going down. It was so sad to think this would be the last time we'd hear and see it live. Some humorous moments abounded as well, like Les Carlsen picking up pieces of baby doll clothing and bloody surgical gloves from the prior **Lust Control** performance and the band breaking into "Day Tripper" while Les was changing into his Pontious Pilate outfit right before "Crucify."

Les made the announcement that it was the band's last show, explained that he didn't want it to end, but recalled an old statement made by former guitarist David Zaffiro a long time ago: "Jesus must increase and Bloodgood must decrease." Well, Bloodgood was decreasing completely and Jesus was being glorified. This band will be missed, because they seemed to always stick close to their vision of being a real ministry.

The **Sanctuary Worship Team** and **Pastor Bob** went to the promoter's church on Sunday morning, where they

led worship and Bob preached the sermon. The church has been impacted in a lasting way, with people having some new found respect for these long-haired rock 'n' roller ministers. Some spiritual warfare took place as well, which probably impacted the city in ways we don't even know. **Rachel Rachel** and **Precious Death** closed things out on the final day, where "everyone present knew something was going on" in the spiritual realm. Rachel Rachel brought things down to a softer level with some of their ballads and seemed to have the audience right with 'em.

Don't be surprised if Metal Quest keeps building and bearing more fruit in the future.

--DV

THE PRAYER CHAIN

It's about 850 miles from Birmingham, Alabama to Austin, Texas, but my exhaustion from that long trip did not stop me from witnessing the performances of two aggressive bands at West Lake Bible Church on Saturday night, August 4th.

Love Coma, from San Antonio, jolted the 60-plus crowd first with their Seventy-Sevens/Doors/Red Hot Chili Peppers brewed brand of music. Lead singer Chris Taylor demanded attention with his Jim Morrison tuned voice and Morrison stage antics.

I was impressed with the band's tightness and the way each song created a different mood. Taylor's words of wisdom between a couple of the songs truly touched me and allowed me to experience some of the knowledge this band has gained through the day to day trials of being a Christian.

This was the first time I ever heard the band, so I was not familiar with any of their material. But one song that stuck in my mind was "Big Reconstruction." Some of the lyrics are as follows: "I've been under reconstruction/Oh, each and every day/But it's worth the time and the struggle no matter how much I have to pay/I feel like I'm lost and found right in the same place/I wish I could remember that you're a God of forgiveness."

Again, I must say that I was impressed with this band's performance. It was extremely powerful.

The Prayer Chain hit the stage next with enough intensity and energy to make your eyeballs sweat from just watching them. This band from California did anything but creep as they launched their set off with the song "Dig Dug" from their recently orbited album

Shawl.

Without hesitation they kicked in to a powerful tune called "Some Love," which is off their EP *Whirlpool*. The song deals with the need of Christians to reach out their hands instead of pointing their finger.

With hair flying and bodies jumping, the band slammed through "Mercy," also from the EP. During the break at the beginning of the song, lead man Tim Taber took over the drums as Wayne Everett took center stage showing off the band's versatility as musicians. If you closed your eyes you couldn't tell the difference.

One of the highlights of the show was when the HM man himself, Doug Van Pelt, yelled from the back of the room in his high falsetto voice, "Play Shine!" Upon request the band rocked the crowd with that ever so popular song. But, without warning, the clouds rolled in with that i-yie-yie of an anti-"Shine," mosh-driven song "Crawl." The place was jumping.

The band played through most of the songs on the *Shawl* album including "Big Wheel," "Never Enough," "Grin," "Pure," "Psycho Flange" and "Like I Was" -- which the band recently shot a video for.

The most moving part of the show was during the song "I Believe." Some of the lyrics are as follows: "I don't care if you close your eyes to pray/ Or lift your hands up, lift your hands up to the sky/And I don't know about wonders or of signs/All I know is the love of Jesus Christ." It was a moving song in which the passion of Taber, I think, was felt by all.

The band spent about five minutes trying to figure out which song to play for their encore. They finally decided on a new song "Chatterbox," which will be on a compilation album of California bands called *Reality Rock* due out in November. The song was incredible and filled with the high energy Prayer Chain fans have come to expect.

The last song of the night was the ballad "Whirlpool." Taber, recovering from bronchitis, nailed this song perfectly as if it was the first song of the show.

Charles Gates, advertising manager at Heaven's Metal, out did himself on setting up this show. If either of these bands come to your area of the world -- even if you have to drive 850 miles -- don't miss them. You will be sorry that you did.

--Andrew Crump

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JEFF SCHEETZ BAND

Never in the 58 week history of the NEW EARTH COFFEEHOUSE in Westport has there been a more greatly anticipated event than the highly heralded "second coming of Jeff." Those who had the privilege of witnessing the first concert described it as: "...Awesome," "...Waaay cool," "...Epic" and "...FULL SCHREDD!!" The poor unfortunates who missed this explosive debut performance were truly bummed, and made sure the calendar was cleared for the next sonic assault.

The enthusiasm generated by Jeff's electrifying introduction resulted in an absolutely packed house the evening of Saturday, Aug. 28, and the atmosphere of this S.R.O. crowd was of highly charged anticipation. Opening for Scheetz was local artist Randy Davenport and his band Sojourner. Randy is a gifted songwriter and a very talented musician who kept the crowd entertained through a several song set with material both spiritually uplifting and thought provoking.

The headline performers kicked things off with a wild start, as it appeared the trio commenced their set with a game of "musical instruments?" for when the music started, everyone was in front of the wrong instruments, with Jeff on drums, Eddie on guitar and Kent on bass. This spontaneous improvisation produced an interesting and unique introduction into what proved to be a dynamic and mind numbing evening of pure unbridled talent.

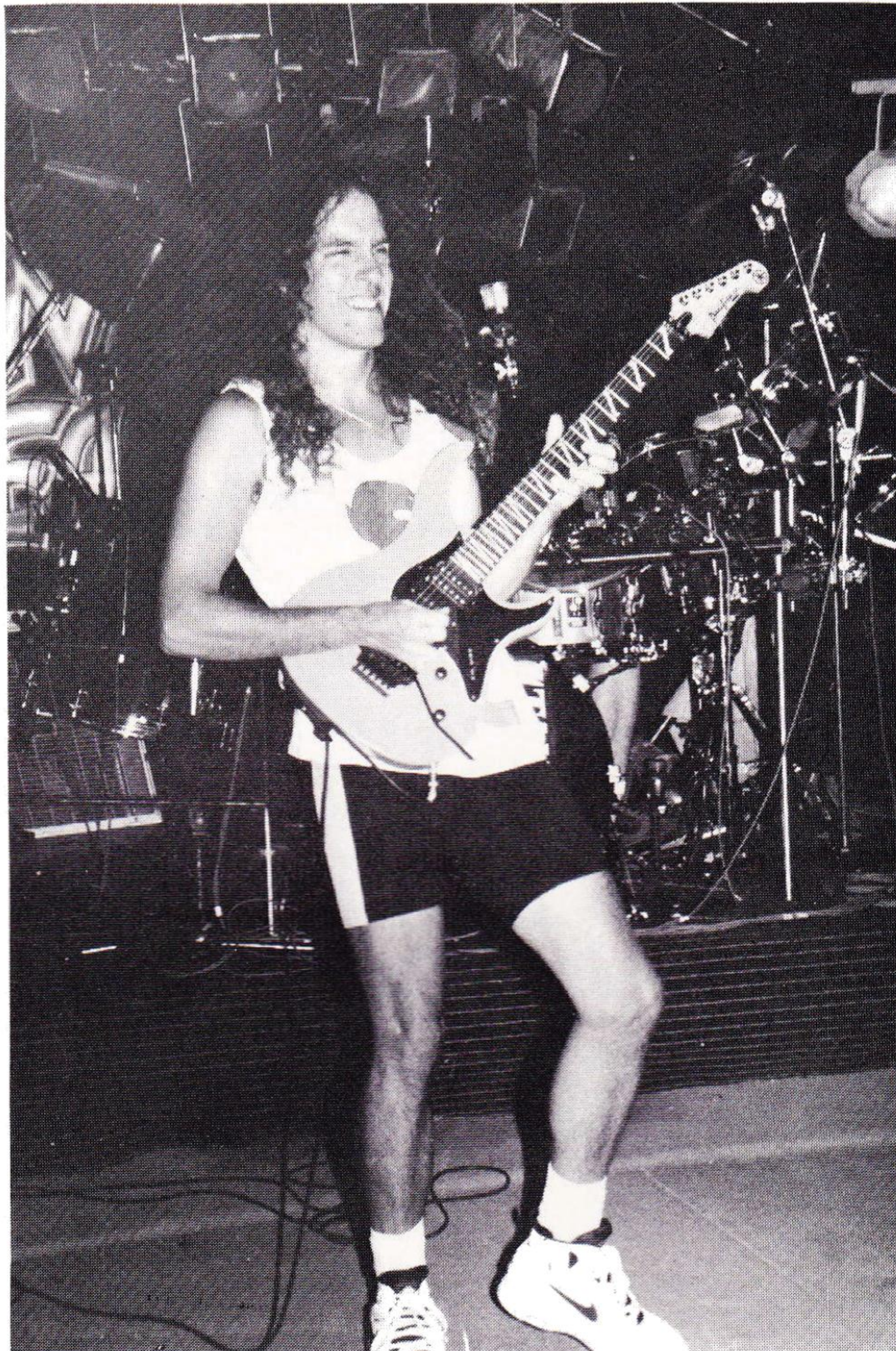
From the moment Jeff launched into the first song, he established a breathtakingly high energy level, which never relinquished its hold on the spellbound audience.

With an upcoming album, Jeff gave his avid listeners a preview as the band slid into "Space Madness," followed by "Branson" and a number by avid angler Eddie Pruitt called "Pike," which allowed the bassist to showcase his considerable abilities on four strings, and led the observer to imagine the tremendous battle waged between man and fish and to marvel at the amazing fret work of the recounting of this fishy tale.

Things slowed down a bit as

Jeff "unplugged" for an acoustic set which allowed everyone to catch their breath (slightly) as the energy and intensity level never diminished. Jeff displayed natural brilliance as he coaxed layer upon layer of beautiful harmonics, warm, rich tones and soaring melodic runs with pure grace, concentration and ease.

As anyone familiar with this trio well knows, they are an instrumental



group and their next delivery needed no vocals as it spoke well for itself, and everyone in attendance could provide the lyrics themselves to the honored classic. "Amazing Grace" got a real transfusion as Jeff skillfully rejuvenated this beautiful, much-loved favorite into a contemporary '90's rock anthem, one which should successfully endure well into the next century.

Besides hurling out material from his earlier *Woodpecker Stomp*, including the title track, Jeff and the band ripped through a few from their current release *Dig*, such as "Impact," which starts out with a succession of staccato, rapid-fire rhythms, then blends in bluesy melodies and intertwines with remarkable fluid runs and fills. Moving on to

"King's Triumph," Jeff joyously proclaims the majestic return of our Lord Jesus Christ. Absolutely soul stirring and awe inspiring!

Jeff clearly demonstrated throughout this show that not only are he and his co-members extremely talented, world-class musicians, fully capable of delivering a stellar performance, they are also able to have fun on stage, and were really enjoying themselves. They proved this numerous times, from their impromptu opening, their humorous headgear (like Nat-E-Dred wear), and the 55 gallon hat worn by Mr. Pruitt as he jammed out the ever popular theme to "Bonanza." In short, these guys are tighter than the high E on a bright yellow Yamaha!

In the overcrowded market of high calibre guitar-slingers, Jeff has definitely established his own personal and distinct style, uncluttered from numerous, flashy, high-tech, state of the art electronic effects which are almost required equipment in the arsenal of many guitar-hero wannabe's. This guitar virtuoso relies on a refreshingly pure and clean sound, which none but the most accomplished may produce successfully for fear of disclosing their own limits or shortcomings. Jeff blazes forth with a clean sound into territory dominated by the likes of Knopfler and Di Meola, with a mastery of the whammy-bar unlike any outside of Beck or Belew. I believe any further comparison would be unfair, for this musician is truly in a league

all his very own. This also applies to his two rock-solid accompanists, Kent Burnham, and Eddie Pruitt who never wavered in their support, and were quite dazzling when stepping out on their own.

To say that these dudes rock is like saying salvation is O.K.! For "Scheer Schowmanship," Scheetz is just a "schade schy" of earth "schattering," and those in attendance were completely blown away, and left totally "Schell-schocked."

My advice to all guitar aficionado's is this: Don't miss this maestro!

--Review and Photo by
J.T. Oldham

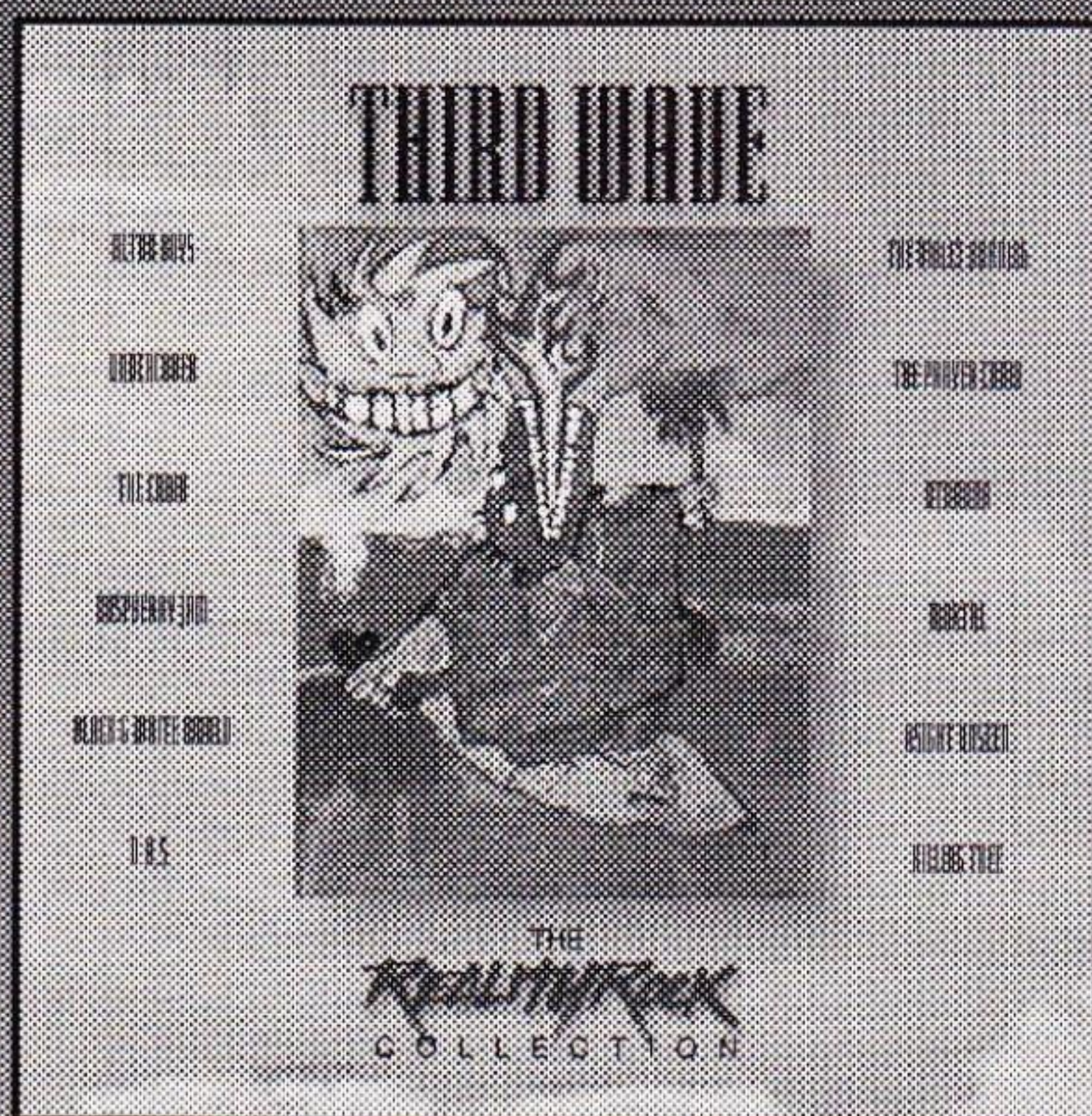
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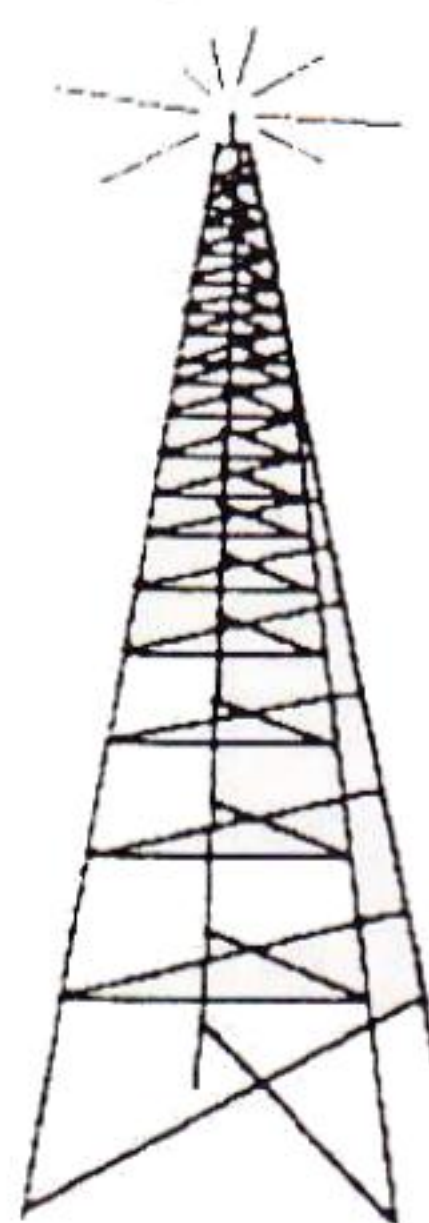


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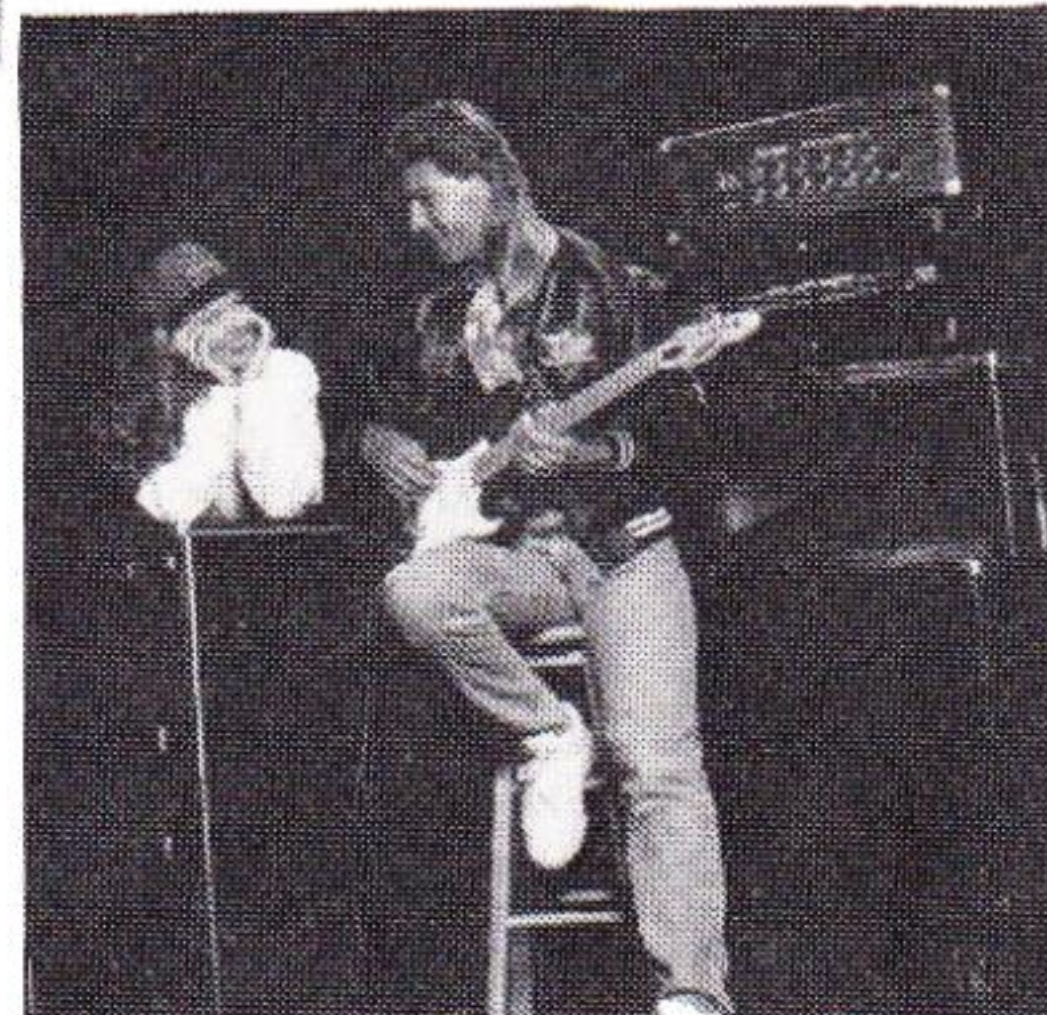
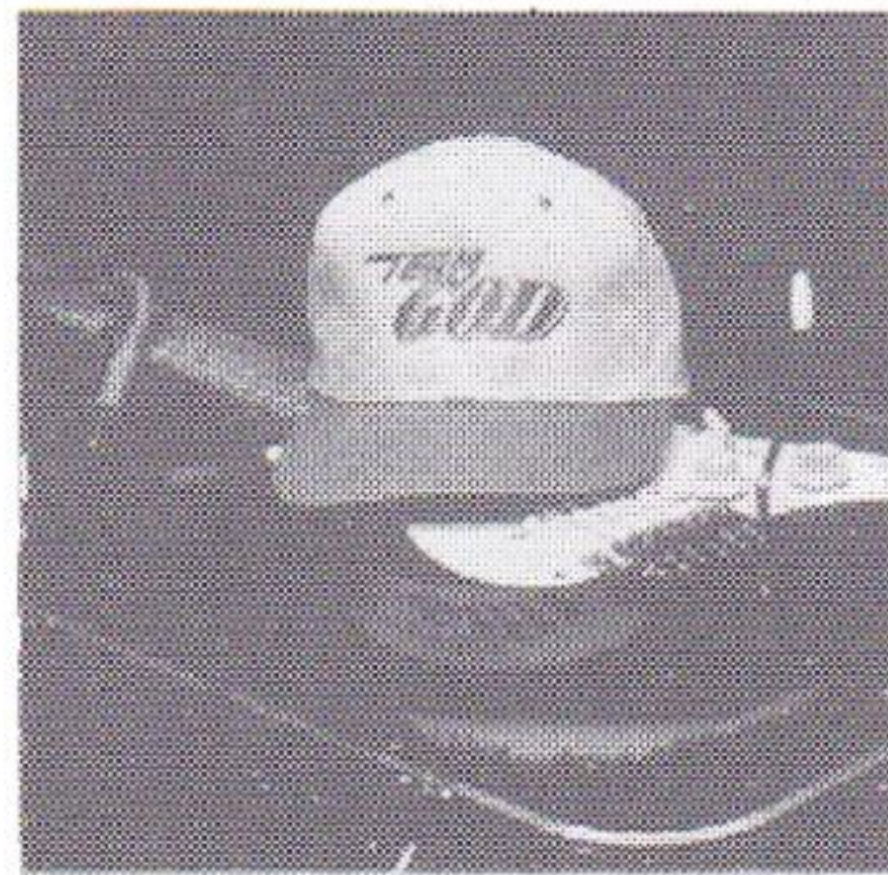
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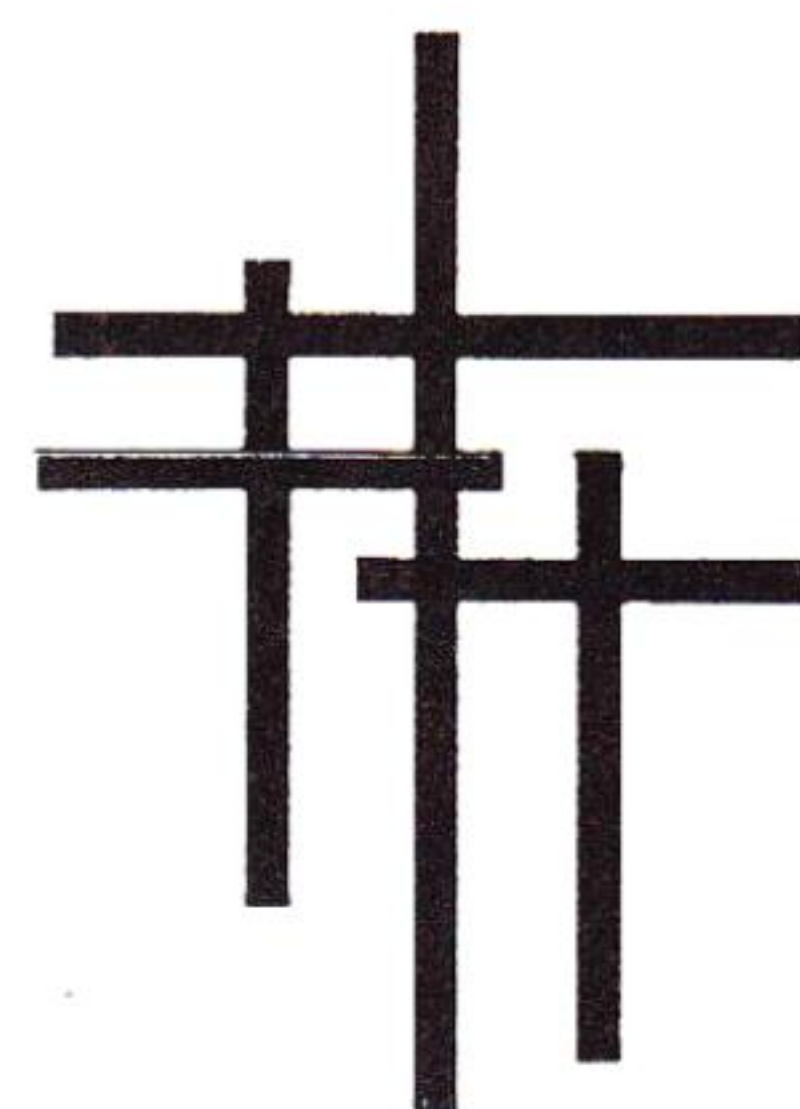
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ALBUM REVIEWS

BELIEVER DIMENSIONS

R.E.X./Roadrunner

Okay, the longest wait for a Christian thrash album is finally over -- Dimensions is here. This seven-song album shows a progression from the Sanity Obscure sound. Of course, the addition of a violinist to the band spells a musical change, but those of us who have eaten up Believer's tight and progressive thrash have plenty here to feast on. One would think that the departure of a rhythm guitarist from this kind of lineup would weaken the sound -- not so. Even the epic "Trilogy of Knowledge," which takes up all of side B and is the continuation of the "Dies Irae" direction we heard about, is as heavy as Believer has been. Broken up into three movements ("The Lie," "The Truth," and "The Key"), the violin sound is heavy and ominous. The measure during "The Truth" is a killer mixture of the string section blending in well with Joey Daub's heavy drumming. Kansas would be proud.

Using lots of sound effects and samples, this album is a treat to listen to. Starting off with people entering a series of doors, we hear a voice question, "What is this?" we hear the reply, "The disturbed ward," followed by the sound of drilling, screams, jungle animals, pleas for help, and a horse. This gives us an idea of the kind of chaotic brutality this Pennsylvania quartet has come up with this time. The band punches all the right rock and roll buttons, with a heavy beat laid down, filled with occasional double bass flurries to the head. The song attacks and, before you know it, it's "Gone."

Kurt Bachman's voice is strong and up to snuff, with guttural shouts for the power lyrics. Most of the tunes take on the apologetic nature of "No Apology," where the band unequivocally states where they come from.

"Future Mind" and "Singularity," two of the most ragin' tunes, have all the technical prowess and speedy aggression that Believer is known for, and it's shreddin' at full tilt a la "Sanity Obscure." The groove in "Future Mind" is lethal, with ultra clean sonics with just the right amount of nasty distortion and

tight execution. Vocally, Kurt sounds even fuller than "Stop the Madness," with an angry and deliberately slow delivery. The jazzy interlude sounds spacey and psychedelic. We're also treated to some cool percussive variations from Joey Daub. "Singularity" goes 16th note crazy, with snare bashing to jack hammer a sidewalk.

The album's centerpiece, "The Trilogy of Knowledge," takes on an even more operatic feel than "Dies Irae" with several dips and swells between movements, where singer Julianne Laird (sister of violinist Scott Laird) comes in to offer a sort of narration for the story. This one is definitely more out there than "Dies Irae," and will require more of an effort for the listener due to its length and radical style changes. The album's most brilliant moment with the classical bent is probably the slower, ethereal "What is Cannot Not Be," where Laird's violin melds with Kurt's most melodic guitar leads ever. Makes me want to shout "Viola!" but that's another instrument.

Overall, this is another top-notch piece of tightly-played thrash metal with a super clean production that shows a well thought out creative mind. Believer proves that you don't need hair to play great music. It ends with a very appropriate, "We love you, take care, bye-bye."

--Doug Van Pelt

DELIVERANCE LEARN

Intense

Okay, here's this guy that's been heavily influenced by Metallica and Queensryche. He gets a new producer -- his hero Terry Taylor -- and charts in new musical waters with *Stay of Execution*. Now, a second album later, what will it sound like? Will the earlier influences find their way back? The answer is "yes" in a funny sort of way. There's plenty of Geoff Tate-like vocal patterns and sounds, like the vocal spoken lines and the operatic highs that accent opposing verses in the lead-off vocal track -- "Time."

Metallica, who themselves changed directions after years of slugging it out in the speed metal realm, can be heard as influences in the

sometime brooding and heavy low-end melody lines crafted in practically every tune. (The biggest difference between the two would be the monster drum sound of Lars Ulrich is missing here).

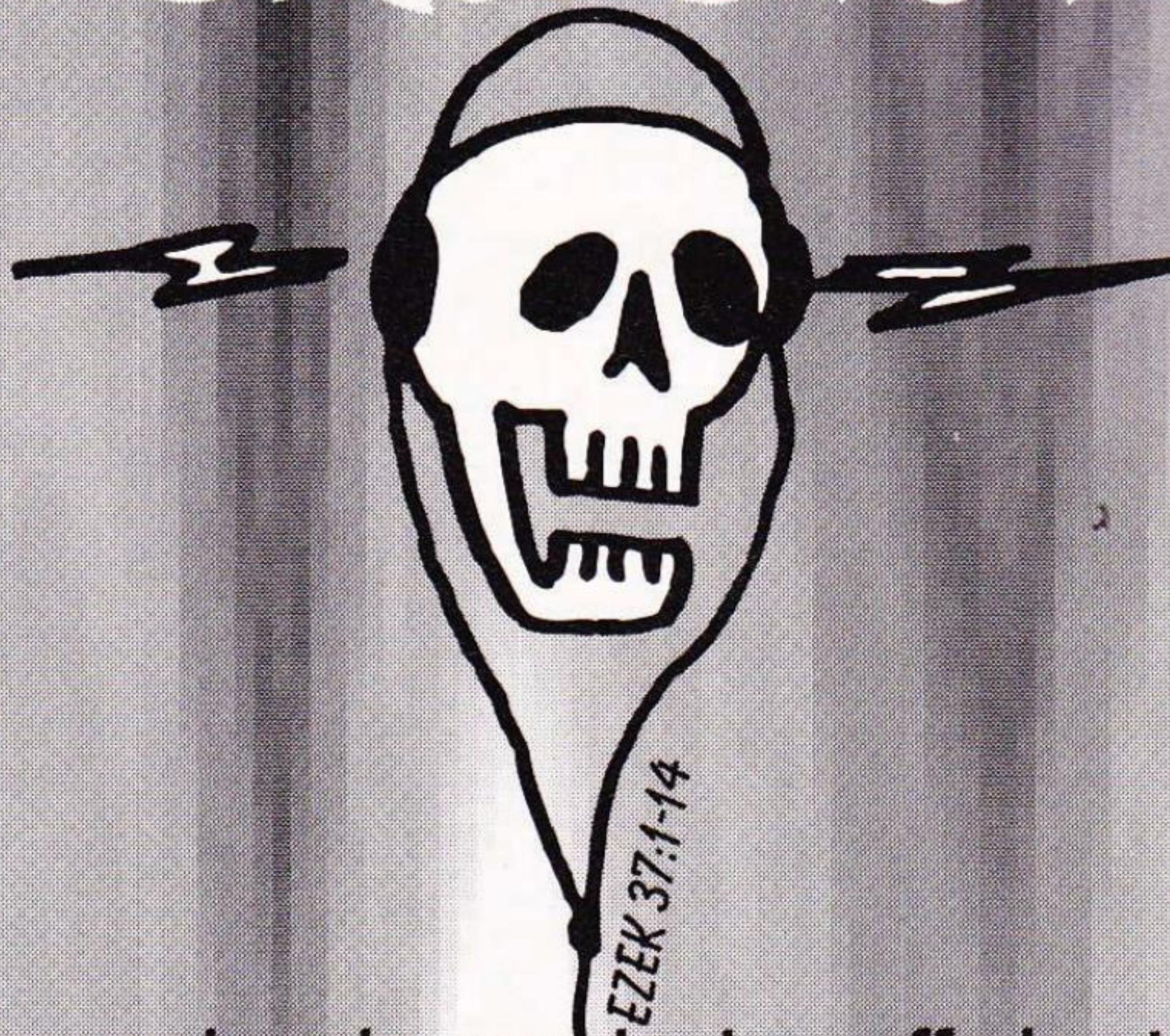
What we have here is a killer album that's as heavy as stink. Listen to the intro to "Who Am I" or "Desperate Cries" and tell me this isn't brutally heavy. Creeping in here and there are nasty distortion and wah-wah guitar fills that sprinkle a little grunge sound ("Renew," "1990" and the title track). One of the highlights is the full-sounding "Time" with it's string section and changing moods. Deliverance does another Daniel Amos cover. This time it's a haunting version of "Sanctuary" -- a very melodic tune with a foundation of booming bass and solid drums. It works very well, especially the echoed choruses of "remember (remember)."

Lyrical we have some pretty personal lyrics penned from Jimmy Brown. In "1990," we see Jimmy repenting of selfishness and letting go of the pain that occurred that year. In "Desperate Cries" we see Jimmy dealing with the pain around him and his responsibility to speak the Father's Words to those hurts. "Who Am I" expresses some feelings and attitudes that I myself have some trouble applying to my life (because it's so close to relativism). It begs the question: "Who am I to say what's right/or for that matter, say what's wrong?" It's a humble admission of fallen-ness, but also can be an excuse not to give a well-timed rebuke. The song isn't as simple and shallow as I've made it seem though. It is a very deep expression that evokes much thought on an important issue -- pride. How can we think of ourselves as being any better than anyone else? Good song, Jimmy.

Those who have gotten over the shock that Deliverance isn't going to crank out speed metal fiestas like "Victory," "The Call" and "If You Will" are going to love this slab of hard music. For those who haven't gotten over the shock yet...wake up! Don't ignore this killer disc. It's heavy enough to slay the wicked -- from a different and equally lethal approach.

--DV

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BLOODGOOD TO GERMANY WITH LOVE

Wow! What a way to say goodbye. Bloodgood, along with German Heaven's Metal distributor Matthias Mittelstadt, recorded their hot set on DAT machine for this (very) limited edition compact disc (990 numbered copies). This is more or less an official bootleg, yet the sonics fair no worse than the two live discs released by Frontline three years ago.

It's hard to compare Bloodgood tours with each other. Who could forget the killer *Detonation* tour in 1987? Album-wise, though, this is the best material the band has toured with. Armed with five tunes off their *All Stand Together* album, this unit (consisting of Paul Jackson on guitar, Paul Rorabech on drums, Michael Bloodgood on bass, David McKay on keys and Les Carlson on vocals) delivers a tight and excellent performance. The band rips through "Kingdom Come," "Heaven on Earth" and "Let My People Go" before taking a breath. The band was clicking this night. The audience, being fully into the band, certainly helped keep the energy level up.

Rorabech's double bass drumming sounds good and crisp in "Self-Destruction," which propels him into a solo mid-song. Some of the imperfections of a "real" live recording show up here, including the ad-lib of an impromptu worship cheer at the end of "Escape From the Fire" and the microphone feedback during "I Want to Live in Your Heart." There's an invitation to accept Jesus complete with German translation during the concert mainstay "Messiah" (following, of course, the energized and dramatic "Crucify").

With only 990 copies floating around out there and the early Bloodgood catalog already out of print, this release is a definite must to have for the Bloodgood fan. What a great way to go out! (DV)

DECISION D MORATORIA

Crypta

Let me eat dirt on this one! I reviewed a tape of the unmastered version of "Moratoria" that was -- to be honest -- crap. The mix was muddy and covered up the creative riffing and layers of doomy vocal tracks. This album (which I'm listening to on a wonderfully high-fidelity c.d.) does have some

brilliant moments.

The variation of sound dynamics in tunes like "Slaughterslice Atmosphere" and "Devoted" are what keeps this reviewer listening. The sonics on this disc are like night and day compared to the tape reviewed last issue. Tunes like "Devastation of a Nation" show off the rapid-fire staccato riffing of a speed metal band.

Now that I can hear the songs clearly, I can truly appreciate the diversity and creativity of bringing several unusual influences into the death metal recipe for a bold new flavor. Ever expect to hear operatic (I mean real opera-style falsetto) vocals or Latin percussion and guitar on a death metal album? Check out "Espiritu Santu" and you too will be surprised.

I must now say that I was wrong: This is a good death metal album.

--DV

LEGEND SEVEN BLIND FAITH

Word

They are back with a new name and a new album. Legend Seven (formerly Legend) received a lot of deserved hype on their debut project, and from the sound of *Blind Faith*, the hype will continue.

From beginning to end the songs are solid. It seems that the boys from Nashville have developed their hard edged sound even more.

The album starts off with the slow, heavy rocker "Refuge." The tune has a heavy groove with an extremely magnetic chorus. "Burning Desire" takes the already developed energy and pushes it even higher. There is a cool funky groove towards the end of this song.

The title cut, "Blind Faith," is a bluesy number with tasteful horns blaring out some smooth vibes. This song gives encouragement to the listener by pointing out the fact that when situations become hard to understand, there is a God that can be trusted and believed in. The song has a few glimpses of Aerosmith-type grooves.

"The Calm (After the Storm)" is a mainstream rocker about the hope and peace of trusting in God. "Shoot Straight Johnny" is reminiscent of John Bon Jovi's "Blaze of Glory." The verses are played acoustically, but the song kicks in on the bridge and chorus. "Hold Out" and "Soul Surrender," though not the strongest

songs, are well put together and produced. The songs still kick, but not quite as hard.

There are three ballads on this powerful album, and they are incredibly beautiful, yet aggressive. The band has a knack for writing moving songs. "Call On Me" comes complete with keyboard, strings, classical guitar and passionate vocals.

All of you who loved the band's last album will love this one. Mike Jacobs blazes on the guitar. Andy Denton wails his powerful vocal chords. Billy Williams and Randy Ray maintain a tight rhythm. This in an excellent sophomore outing from a band that will continue to make some waves in the Christian music industry.

--Andrew Crump

LOVEWAR SOAK YOUR BRAIN

Pakaderm

Besides the Galactic Cowboys, this is the first project I've heard that really gives a nod to the Beatlesque harmonies of King's X. There are two sides to this story, though, as the second half of the album incorporates a sassier R&B flavor to its riffs a la Extreme. This is probably what would happen if Winger went in the studio with King's X tunes. The grooves are happy, thick and heavy, and the harmonies only make it sound sweeter. The commercial melodies (like the new Galactic Cowboys) get very progressive -- enough to stop a musician in his/her tracks. Wow! I love it!

These guys use a lot of tricks and tools to achieve a very well-rounded sound. You'll hear fuzzy and mega crunch distortion on the guitars and a good drum sound throughout -- all of which is utilized well with the great song crafting. This entire album is a great listen through all 10 songs, offering variation and plenty of things to get excited about.

It's essential in rock and roll nowadays to come out with a guitar sound that is clear and dominant, which is what you get here, but the extraumph that takes this band over the top is the awesome vocals.

Two standouts in the vocal category are "Welling Up" with a big, big, BIG harmony chorus and the lead vocals in "Golden Rule," which are panned back and forth in a floating action.

The big tunes guitar wise are "Take Me," which could be a monster hit, "We Are Not Alone" and "In The

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Sea'' -- all of which could be described as that sassy R&B groove sound that Aerosmith stole from their blues fathers and Extreme has taken a notch further sonically and attitude-wise. **"Take Me"** uses several different guitar sounds and tones all the way through, like the cool steel guitar solo midsong and the staccato rhythm crunch that carries the choruses. **"In The Sea"** takes a similar "let's not stick with one sound too long" approach as well.

The entire band comes together and really shines in **"Just The Same,"** with several quick rests tightly performed together.

This album will undoubtedly stay in my car stereo a long time. A big thank you has to go out to John and Dino of Pakaderm Records for releasing three huge rock releases this year in Guardian, Fear Not and LoveWar. Yowza!

--DV

PETRA WAKE UP CALL

Dayspring

I've been worrying about Heaven's Metal lately... With "A Walk On The Lighter Side" (HM #43) and a poster of Mad At The World... Is marriage mellowing our editor out? (I hear his wife likes Country! Egh!) I don't know about you, but seeing a review of a Petra album in these pages scares me. I guess it's time for a listen.

Hmm... Sounds good. This album rocks. Now, it ain't heavy metal and it's still Petra's "nice boy" rock, but these nice boys have turned things up a notch -- like they do in concert. I guess getting away from John & Dino's polishing touch was a good choice. I wonder if doing a Petra album consumes more than its fair share of time, because Pakaderm has released some nice aggressive sounds since John & Dino stopped doing Petra albums. Hmm?!

First listen here doesn't do the band justice, because the old similarities of Petra's style are still prominent. It takes a few more listens to pick up on the resonating power and rumbling low end present in the album's six big rockers. Some of the guitar rhythms, like in **"Good News"** and **"Underneath the Blood"** actually have some bad boy attitude (a la AC-DC) to 'em. Petra? Go figure.

The first ballad, **"He's Been in my Shoes,"** has some real style to it as well, thanks to the bottleneck slide guitar mixed over an acoustic strumming. Fans of Steve Perry's **"Oh, Sherry"** may dig

the sweet chorus in **"Marks of the Cross."**

Well, Petra has really issued a musical wake-up call to themselves. Way to go! Just don't tell the editor I like it.

--Spiny Norman

THE CLERGY RUAMI

Broken

Fans of loud 'n' raunchy punk music with melodic sense will dig the nasty and jangly guitar tones played with attitude on *RUAMI* (pronounced "Are You, Am I?"). Tunes like **"Earthmaker"** and **"Purity"** show the attitude that feedback is better than silence. The guitar and bass tones are also often tuned down for a very grunge sound.

I was a bit turned off by the female vocals at first, because it's so unusual; but now I'm hearing them as fresh, innovative approaches to this style. To get your flashbacks to the early 80's punk scene, look to The Clergy. For a heavy approach to grunge, just go back to Applehead.

--DV

ALL HAIL THE POWER (Video)

Patriot

This 40-minute video shows the cool **"Amazing Grace"** video (a re-edited version from the one featured on the *HM Video Magazine*) with its location footage at San Pedro beach at a live concert. In addition to this song, we hear interviews of several of the artists. HM's own Charles Gates is the host, introducing the interviews and "behind-the-scenes" footage on the making of the video, which is one of the most humorous pieces -- showing the players on a hillside silently playing along to the song and busting out laughing.

The whole "documentary" angle drags on a lot, especially during the video shoot, yet is all held together with good music.

--SN

THE BELIEVER'S FREEDOM

First of all, I have to tell you guys that one person, John Stockman did everything on this eight song guitar album.

The notable fact is that he laid down all the parts on this musical effort; however, he did use a drum machine. Ergo, the drum parts were not exceptional, but were at least satisfactory.

Other than the too consistent pulse of the drum machine, this is one emotional, guitar album. Stockman has some songs, like **"Stringed Appetite,"** that rock, yet have a cool groove at the same time. Stockman supplies a variety of emotions in his songs--especially in his slower guitar songs which are melodic, reflective, and thought-provoking.

If you like emotional and melodic guitar albums (or prefer saucy, taunting guitar albums) send \$5 to: John Stockman, 1728 W. 63rd St., Tulsa, OK 74132.

--Camille Bresie

EMPTY TOMB

Thrash punk fans arise! Here is a band from Salem, Oregon, to sink your teeth into. But this band is more than just speed, Empty Tomb has a good sense of melody. Check out **"I Agree With You"** for an example. My favorite tune was **"Things Are Gonna Get Harry."** A fast tune that slows in the middle to get down right funky!

"WELCOME TO THE HUMAN RACE" is a very nicely packaged tape with a very above average production.

While I myself prefer more of a metal bite to my thrash, I would highly recommend this band to anyone looking for a place to start in the punk realm. For ordering info, write to: PO Box 20714, Salem, OR 97307-0714.

--Jeff Lott

CRUCIFIX

This may be the biggest band in Christian music physically, but they lack the muscle musically. The style is somewhat dated -- like classic European metal. Maybe if these tunes came out about 10 years ago, this review would be more favorable.

The first song **"Wings of the Night"** sort of has an Ozzy feel to it, but doesn't quite reach the mark. There are some nice melodies in the song. **"Fire in the Sky"** would probably fit in the ballad category. It is predictable at times. **"Angels Call,"** the last song, has a nice guitar intro to it, but the chorus lacks the punch to keep this song tempting to the ear.

--AC

SEVENFOLD

This band would benefit from a more commercial direction. **"Preoccupied,"** the first song on the second side of the nine song demo, supports this

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opinion. The chorus in the song is extremely cool and smooth and has a hook that'll yank the big fish out of your lake any old day. This is the best song on the tape -- probably the most commercial sounding.

The other eight songs on the demo are fairly good also. "**Land of the Living**" and "**You Saved My Life**" fit more into the upbeat rock/metal category. "**The Only One**" and "**Walk Free**" are more melodic metal in sound. But none of the songs seem to blend as well as "**Preoccupied**."

Robert Carlton is an excellent guitarist and Sheryl Ellenberger has a wonderfully raw, but beautiful voice. The mixing of the two talents seems to go better in the more commercial (mainstream) rock vein than the traditional metal sound they appear to be heading for.

For ordering information, write: P.O. Box 681, Mt. Sinai, NY 11766.

--AC

LATTER REIGN

In Latter Reign's bio-sheet it says that they have been influenced by such bands as Dokken, Scorpions and Guardian. They have successfully combined these three sounds into one good demo. The production quality is lacking, but the band's performance makes up for it.

"**Prisoner**" is a hard driving song with some heavy guitar and drumming. "**Real Love**," "**Only Believe**" and "**Don't Close Your Heart**" are some intense commercial sounding tunes. "**Real Love**" has a catchy chorus. "**Don't Close Your Heart**" is on the edge of glam-metal, but don't let that scare you. "**Commin' Back**" and "**Live for the Day**" are a couple of tunes similar to some tunes put out by the band Mercy Rule years ago. The ballad "**Winds of Changes**" comes across strong and has a cool vibe to it.

These guys have a lot of potential displayed throughout the entire demo. With a higher quality production and some smoothing around the edges on some of the songs, we may have something here. For ordering info, write: Down Pour Productions, P.O. Box 425, San Dimas, CA 91773. Ask for the band's bio-sheet -- it's rather interesting.

--AC

BRYAN WHITED

Bryan must be a Stryper fan because the influences are evident in mellow songs like "**Forever Yours**" and

guitar leads like in "**Fire in Your Eyes**."

All six songs are good, guitar-heavy commercial metal, and the production is above average. I even thought Dan McCabe was singing lead on "**Heaven Can't Wait**" (Are you a Daniel Band fan too?).

This is a good effort. Hopefully people will give this a chance because it really deserves it.

For ordering info, write to: 75 Madison Chase, Hampton, VA 23666.

--JL

CLAY

Clay is four piece band from Anna, Illinois that musically is best described as aggressive metal with punk influences. The tape is full length with 11 songs, and the production is just a tad above average.

Lyricaly, some songs are well written like, "Your song must change/ come on turn the page/I know life is in demand/let me sing you a song about a Rock and some sand" (from "**That Song You Wrote**"). But others have no value whatsoever and even border on morbid like, "Father, I lost my foot inside the lawnmower/ are you gonna love me or scold me for dulling the blade" (from "**Reputation**").

This band has talent, but they need to stay away from stuff like "**Reputation**" and be more uplifting before I would take them seriously. To order, send \$4 to: Josh Plemon, 312 W. Davie, Anna IL 62906.

--JL

GROANS OF ANIAM

Punk rockers arise! If this is your style of music, Groans of Aniam is for you.

I, not being one for this type of music, must say I liked some of it. The beginning of "**Big Bang**" has a great funk feel to it. I also enjoyed "**Day of the Innocence**" -- "Who could conceive/we could just believe/and leave everything to the Father." It's a great tune about racial prejudice.

This trio from Canada has this style down. If only the production wouldn't have been so bass happy I might have enjoyed this even more. Good effort!

For ordering info, write to: 52 Willowgreen CT., Kitchener, Ontario, Canada N2N-1W6. (JL)

THORN CROWN

Here is a promising young band

from Wisconsin that really surprised me. Touches of the Seattle sound grace this band, but overall their style is commercial metal with lots of melody.

"**AND I PRAY**" is a full length, nine song tape that has an outstanding production. The lyrics to most of the songs are very personal and thought provoking. "There's a part of me/ seeking my own gain/it gets inside my head/and it wants to kill me/ and in the end I'm filled with pain/cause the selfish side/it has destroyed me" (from the song "**And I Pray**").

At times, some of the vocals go flat, but that can improve. And with as much talent as Thorn Crown has, I'm sure it will.

"**AND I PRAY**" is a four star release that should attract a lot of attention.

To order, send \$6.75 to: Thorn Crown (c/o Jon-Paul LeClair, 10595 Morgan Rd., Cato, WI 54206.

--JL

THE ENCIRCLED

Let me say this band really impressed me! There's very little originality these days, due to all of the current musical styles. What The Encircled has done is borrow from these styles and put out a five song tape of pure aggression!

The tape starts with "**Blind Humanity**," a song about racial prejudice. From the first few notes, I didn't budge from my speakers.

From there they went through four more songs like "**Mental Hibernation**," about depression, and "**The Unholy**" which is pure scripture.

The best way I can describe this band is, take the intensity of The Crucified, mix a little Nirvana grunge in, add some Vengeance-like vocals and heat at 1000 degrees, and you get The Encircled. One hot tape from a great band! For more info: The Encircled, 575 E. Wilshire, Hermiston, OR 97838.

--JL

SOMETIME SUNDAY

This band has some incredibly beefy vibes. If you took a Randy Rose, added some thick and slow Crucified with a pinch of The Prayer Chain, you would have what is brewing in my stereo. And let me tell you, I've never tasted something so yummy in a long time.

The menu of intense proportions offers a starved listener some big, raw vocals, extra seasoned guitars, a hefty side order of bass and drums that

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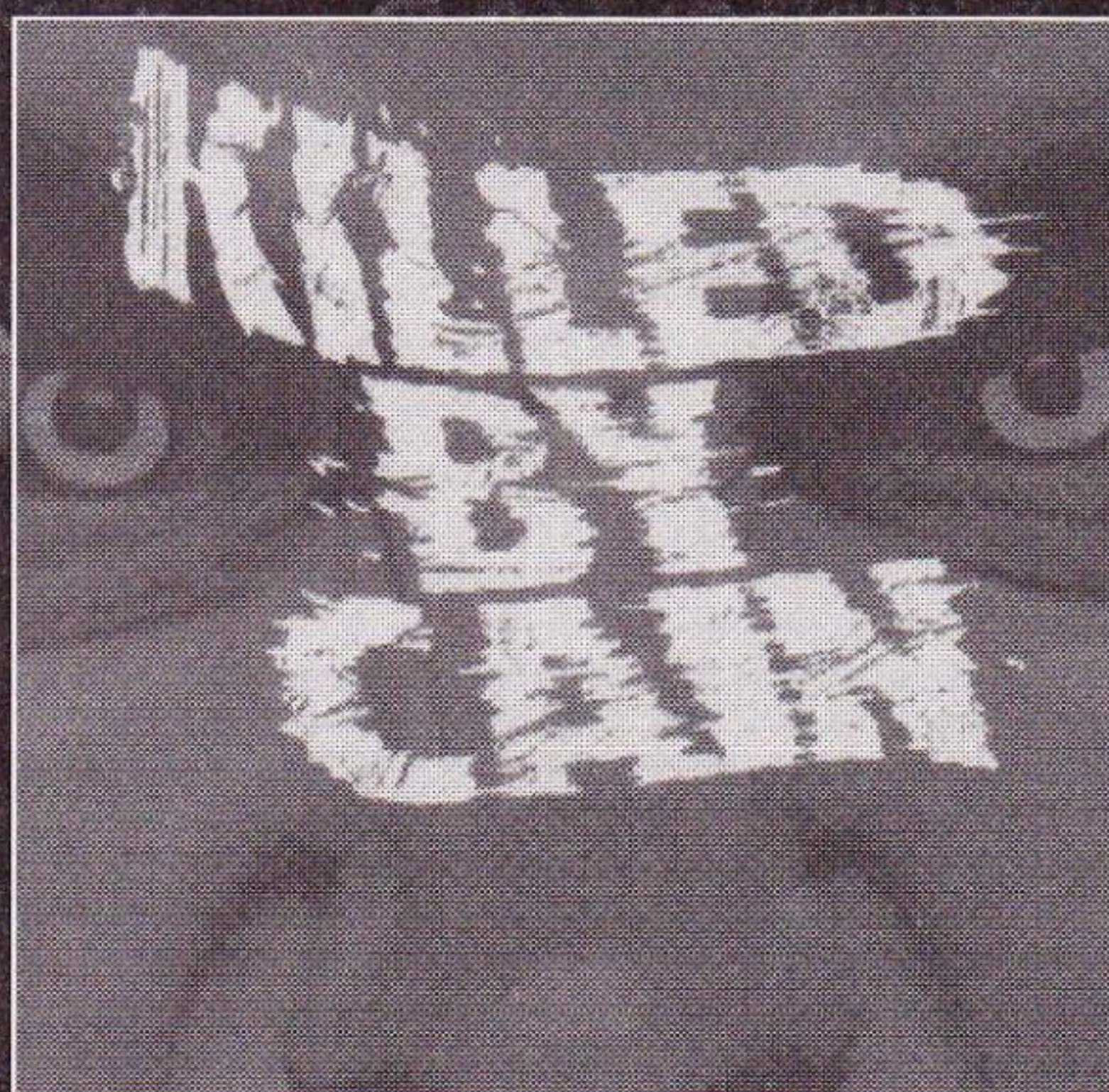


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Killed By Cain

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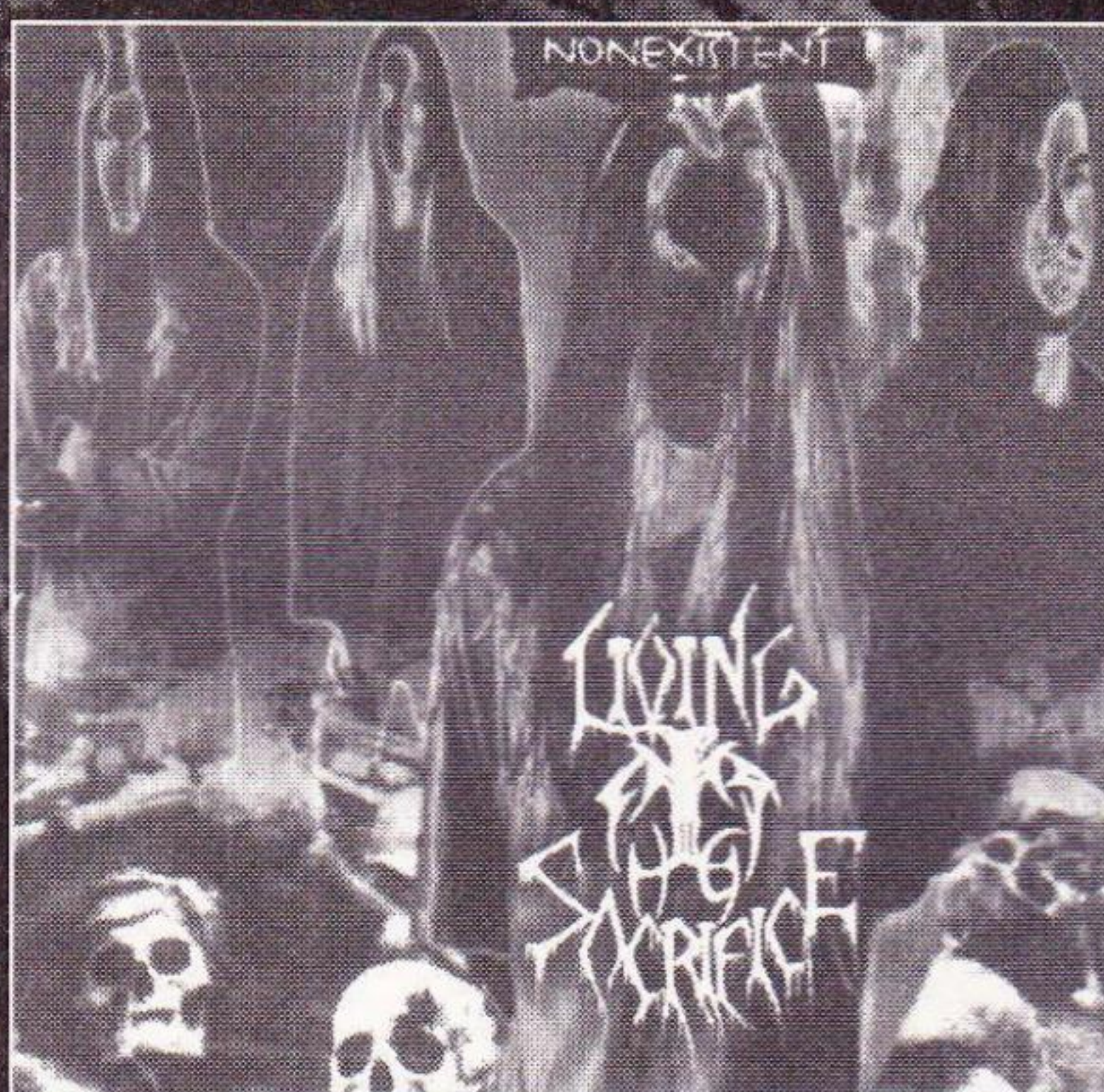
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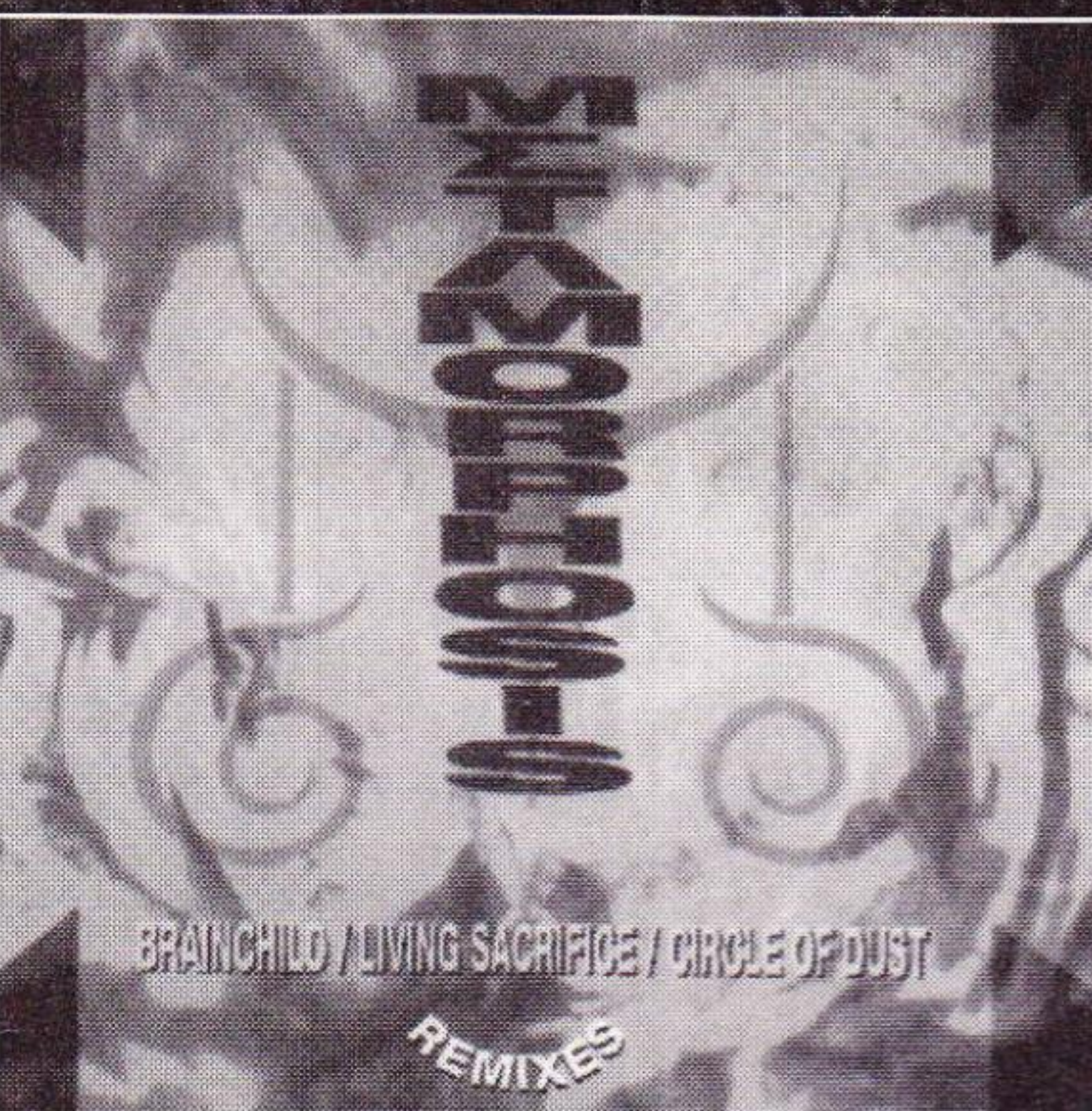
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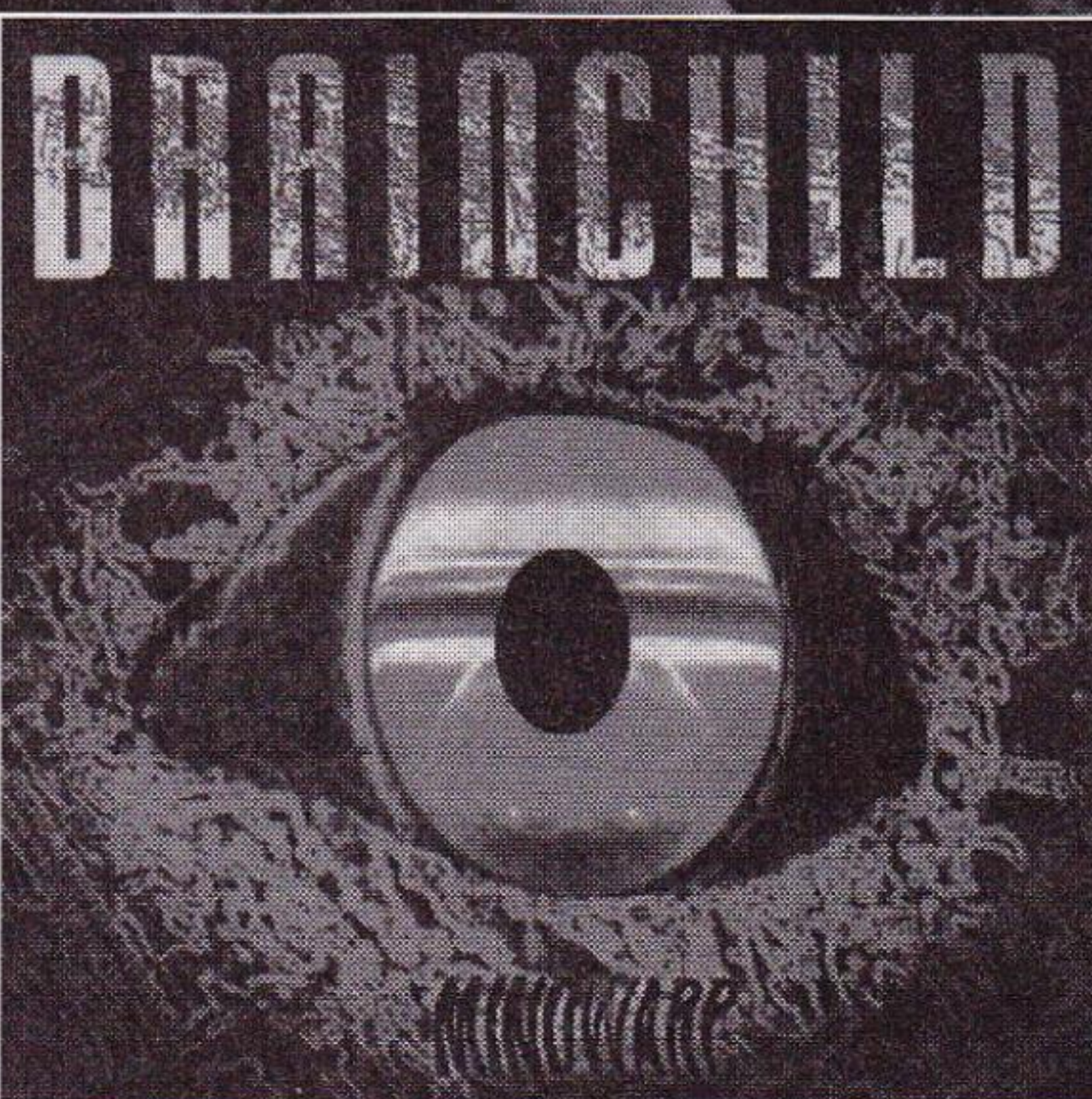


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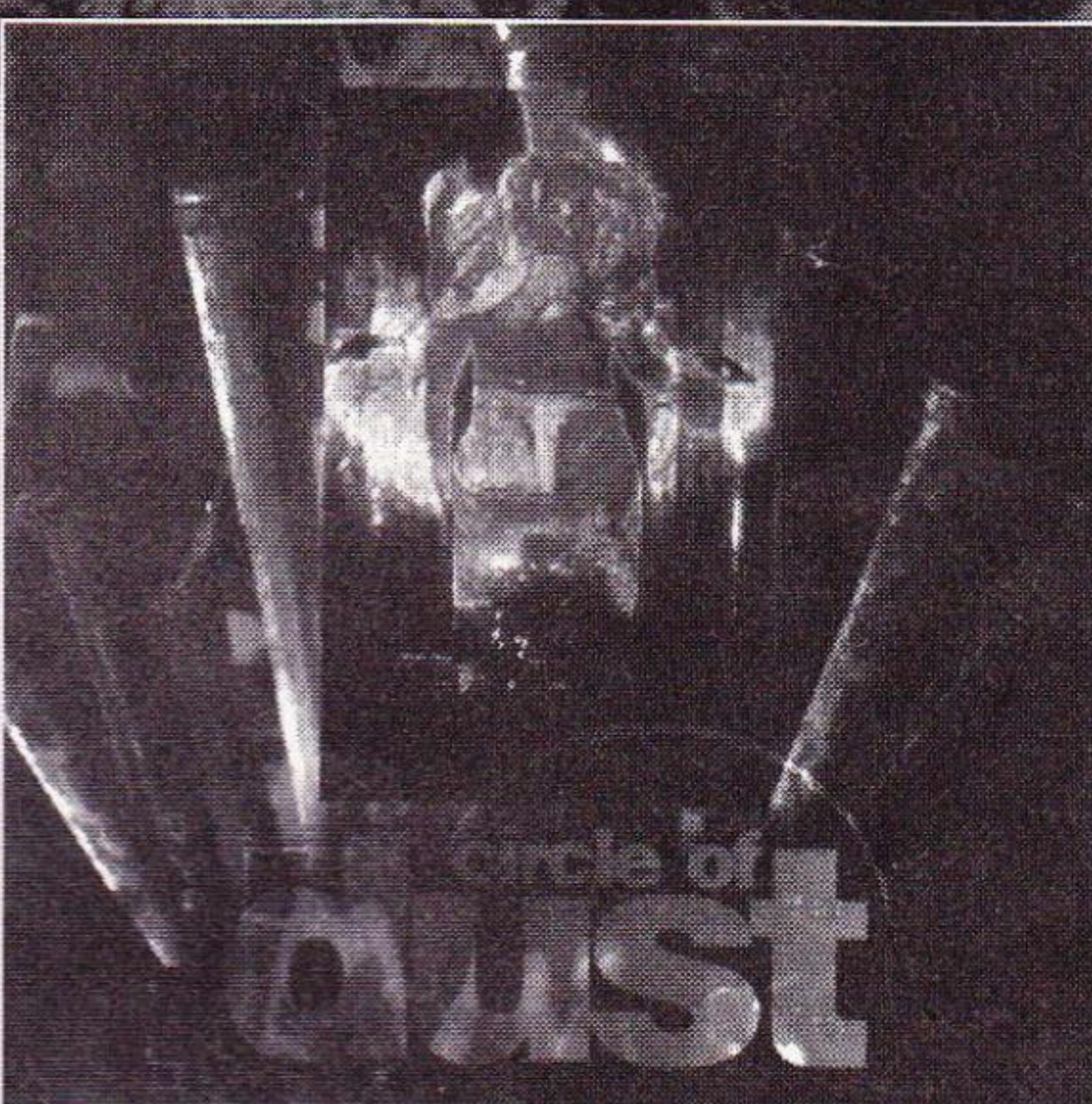
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hit the spot.

The chunky, grooving guitars in "Think" will have your mouth drooling for more. "Blur," "Trip" and "Rope" remind me of the large chunks of food that get stuck in the back of my teeth after devouring one of my Granny's outrageous roast beef dinners. Hours later, the beef still taste great.

"Home" is kind of like those mints you get after a dinner at a nice restaurant. You know -- the kind you give to the people you ate with so their breath won't stink. "Words" and "Death" are like that favorite meal you could eat everyday for the rest of your life.

The recipes for these songs are extremely creative, thought provoking and highly nutritious. I don't know about you, but I'm going back for seconds.

For more info writeto: 7610 N. Brandon, Portland, OR 97217.

--AC

BATTLE ACTS

Battle Acts consists of only one person, Carl Daniels. Let me say, this guy is talented! This is heavy metal with lots of thrash influences.

There are two instrumentals, "Ment Watch," and "Separation of Church and State." The other five songs are very thoughtful lyrically. "He claims himself to be so wise, wreaking blasphemy/Covering eyes, an abomination in God's sight/Intellectual-prophet of fools, intellectual-grotesque excuse" (Prophet of Fools).

At times, the vocals weren't understandable (a cheesy \$25 mic), and as usual, the production could have been a lot better, but overall I was really impressed.

To order, send \$5.75 to: Carl Daniels, 2508 E. 24th St, Granite City IL 62040.

--JL

THE WISH

Southern Rock? What a refreshing break! I'm just as much a metalhead as anyone else, I grew up listening to KISS, but I also listened to The Outlaws as well.

If any of you have heard Jon Bon Jovi's, "Blaze of Glory," that's the kind of style these three songs are. Great musicianship here. The heaviest of the three is "I See Red," which has some gritty guitar work. The production is excellent!

I really enjoyed this. I can't

wait for a full length tape! To check them out, write to: The Wish c/o Bill Lewis, 2128 N 4000 W, Kankakee, IL 60901.

--JL

CHRYZTYNE

Commercial metal has a massive following, and if you're into the Europe-Dio-Scorpions sort of thing, Chryztyne may get your heart pumping.

There is some excellent, perspiration inspiring material here. The songs are well written with plenty of super hooks, and the band kicks them out with perfection.

The vocalist has an interesting voice which compliments the songs in a cool way. There are some great bgv's also. The drummer and bass player are extremely tight and powerful. Keyboards are also an active part of Chryztyne, but they are tastefully used. The guitars -- whoa! -- the guitars are like blazing bolts of lightening. Ear hairs will singe.

Each tune on this 10 song demo is nearly flawless, with weaknesses well hidden. Moving rhythms, nifty riffs, wailing vocals, spiritual inspiration -- it's all here, just waiting.

For ordering info, write: Pila Music, PO Box 143, D-72133 Dettenhausen, Germany.

--AC

THE TRIPLE ACE BAND

This band rocks! Roger Dale Martin (former bass player of Vengeance Rising and Die Happy) is back with another hot band. but this time he has left behind the mosh pits and distorted vocals for smokin' Southern rock 'n' roll - not from the Heart of Dixie, but from Southern California. The music is smooth and bluesy with plenty of wailing guitars (probably made from trees grown below the Mason/Dixie Line).

The vocals on the demo are reminiscent of Charlie Daniels. They fit the music perfectly as they sing out the bold Gospel lyrics on each tune. One of my favorite lines is in the song "Preacher Man." It says, "There's a lot of wolves out there givin' preachers a bad name/you better look at the fruit before you judge/cause you know they ain't all the same!"

The song "Almost Home" is like one of those slow, bluesy Lynyrd Skynyrd numbers. The guitar solo on it is extremely cool. "Gonna Get Hot" and "Know Why You Believe" are a couple of jammin' tunes that get the feathers ruffling and the blood boiling.

All of you who enjoyed Martin's earlier works will not be disappointed with his latest creation. It will put the rock in your roll and the roll in your soul.

To order, send \$6.50 to: Roger Dale Martin, 1025 Cota Ave., Torrance, CA 90501. Makes checks payable to Roger Dale Martin.

--AC

DYNOMO

Oh my goodness! I can't get this tape out of my deck. If you like great commercial metal, get this tape at all cost!

Dynomo has spent a lot of time and effort on this eight song tape and it shows. The production is incredible -- absolutely flawless. In fact, *Eyes in the Sky* sounds better than some tapes that I have by signed bands (hello record companies).

I just can't tell you enough how good this tape is. Even the ten minute and 38 second song "Sometimes She Cries," a semi-mellow song, was so great that it didn't even seem that long. There are so many hooks on this tape that I sometimes felt like I was in a bait shop.

Most of the unsigned bands out there should look at this band as an example to follow. Hot production, incredible musicianship, great vocals, incredible bgv's, and above all, lyrics that are filled in every way with Jesus.

Now if I can only figure out a way to get this tape out of my deck and back to the Heaven's Metal office. Oh well, maybe Doug won't miss it.

For ordering info, write: POB 1312, Dyersburg TN 38025-1312.

--JL

MODEST ATTRACTION

I really enjoyed listening to this six song tape from Modest Attraction, a band from Sweden.

It seems like Swedish bands always have their act together (Jerusalem, Leviticus, Veni Domine), and this band is no exception. The production is superb, and the talent is obvious. Vocalist Christian Liljegren has a great voice and never goes out of range. The music is similar, though not near as heavy as Veni Domine, with the majority of tunes staying one speed. Check out "Time" which shows how hot this band is.

Great effort! In their letter they said these songs would be on their debut album. I'm sure with tunes this hot, the whole album will be great.

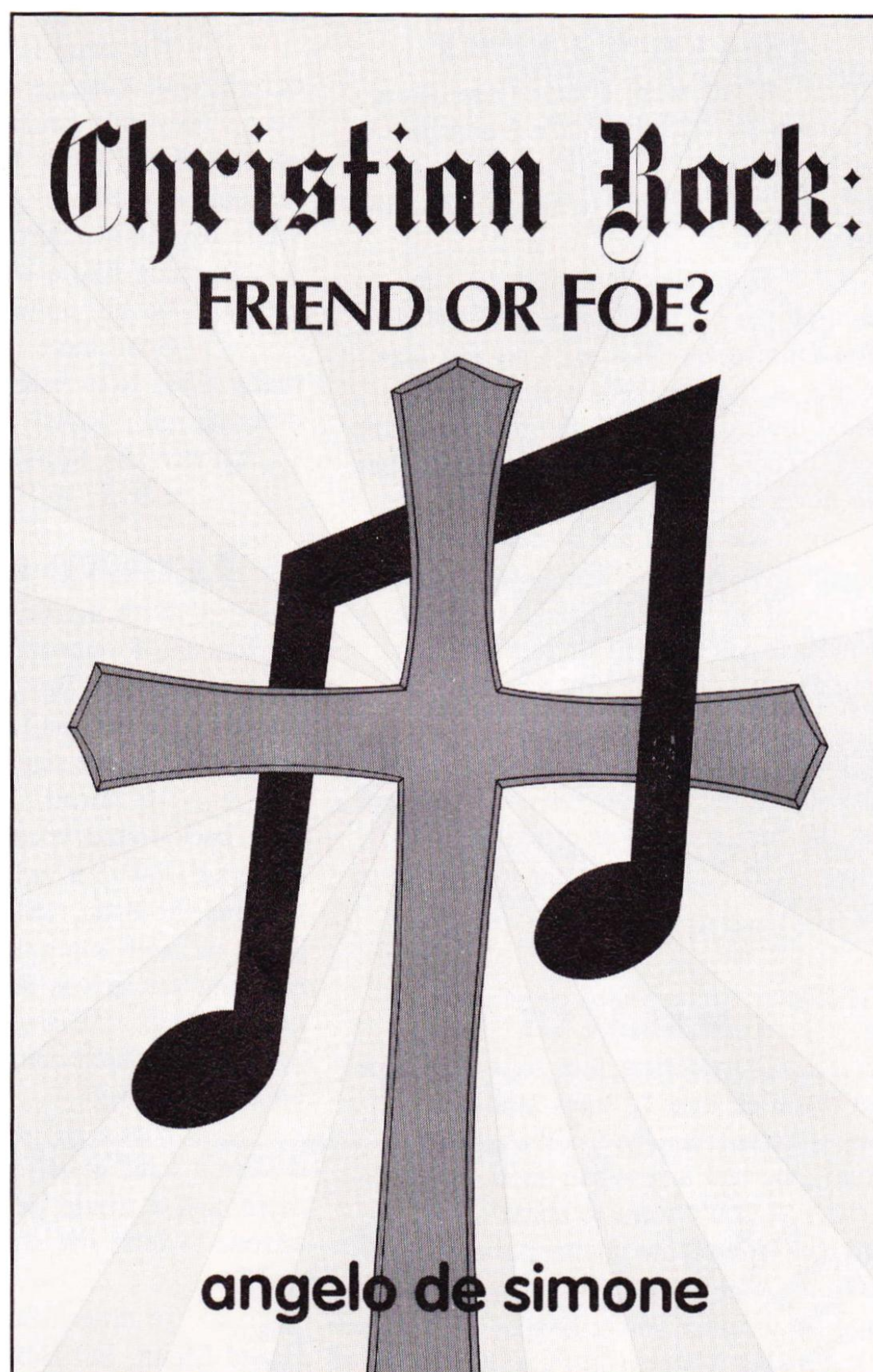
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 Cut above dotted line

Christian Rock: Friend or Foe? deals with a highly sensitive and controversial issue that is currently being disputed within the established Christian church. Some very stern judgments have been passed on Christian rock music and on the people who perform it, but the musicians themselves, who see it as their personal ministry for spreading the Good News, have not yet been given a fair hearing.

Here from a Christian musician's perspective, are thoughtful answers to questions such as these:

- Who created music?
- Where does the Bible stand on music?
- What is the function of music for the Christian church?
- Is music an integral part of a Christian's life?
- Is "Christian Rock" a contradiction in terms?
- Are all the traditional Christian songs truly inspired by God?
- Is there any difference between secular and Christian music?
- Is the message of Christian rock songs a watered-down or shallow Gospel?
- Is Christian rock music too worldly, just another form of entertainment?
- Is Christian rock music a form of addiction or sexual perversion?
- How long has this controversy existed within the established Christian church?

Over fifty reasons provided by Christians to the author for rejecting rock music as an acceptable ministry from God are examined in detail, revealing why there is such resistance to endorsing Christian rock within the established Christian church. Each reason is discussed from a logical, musical, and most important of all, scriptural standpoint. To substantiate the discussion, 275 Scripture references are provided. The reader is challenged to investigate the points raised by these reflections and to reach his or her own conclusion as to their validity.

Is Christian rock the friend of the established Christian church, or its foe? Is it a dangerous obstacle to the growth of the church? Or is it a great tool God has given us to further the coming of His Kingdom?

The stakes have never been higher. Thoughtful Christians cannot afford to reject an authentic ministry provided by God to bring to Himself the people of this increasingly troubled world.

For more info, write: Christian Liljegren, Grona gatan 15b, S-553 36 Jonkoping, Sweden.

--JL

FRANK'S ENEMY

If you were a fan of The Lead, then Julio Rey (lead guitarist) and his new band, Frank's Enemy, have a new five song tape for you to sink your teeth into.

The music is similar to The Lead, only a bit more bizarre. During "Reasons to Say Know," my cat kept looking at the speakers with her ears turned toward them 'til she ran out of the room. There are sounds on the tape that I've never heard before.

The lyrics are in-depth and very thought provoking. "The gate to your Heaven so wide even Hitler can get in, because in your world there's no such thing as sin" (from "You are God").

There is definitely some originality here, but keep an open mind while listening. If not, you might not get past the first song. For ordering info, write: POB 523899, Miami FL 33152-3899.

--JL

MALACHI

Considering this four-song tape was recorded in a 12 track studio, it doesn't sound that bad, although the actual tape had a few bad spots on it.

I don't want to come off too hard, but one of the comments made in the letter was wanting to know how they stand up to other young bands. I'm glad to know that Malachi is focusing on ministry, which should be the number one reason for doing what they do.

While Malachi does posses talent, to be honest, they sound like dozens of other band. The potential is there, but there was nothing that made me want to jump.

With more practice and a continued focus on the Lord, Malachi could surprise a lot of people. Keep it up! You're getting there!

To order, send \$5 to: 237 Pine Circle, Dunbar WV 25064.

--JL

ANTIC

Here is a band from Atlanta that shows lots of promise. I was pleasantly surprised at listening to the four songs on this tape. The production is way above average (turn the bass down just a tad), and the band shows a lot of talent.

Lyricaly this band is quite bold. In "Survey Says," they take a shot at

Metallica: "You say enter sandman, well I say enter God," and in "Condom Song": "My Lord is stronger than a condom, ain't nothin gonna bust through Him."

The band is tight, going through several time changes without missing a beat. They only get thrashin' on one song, "Man I Once Knew," and then it's only at the end. And the vocals, while aggressive, fortunately don't come out sounding like a chainsaw which seems to be big nowadays.

Good tape. This in one I could really listen to over and over again. For ordering info, write: 757 A. Willowgate Cr, Lilburn GA 30247.

--JL

LEGEND OF SINAI

With the help of producer Terry Taylor, one former member of Deliverance and Jimmy Brown (ever present), Legend of Sinai has put out three hot songs of "grunge aggression."

"Firewall" is a barn burner, with background vocals reminiscent of Galactic Cowboys, which really thrashes towards the end. "Slave to Freedom" starts off with some nice piano before slapping you across the face with its guitar attack. "Crazy Christians" has a great lead, which compliments the double bass well.

This is a young band that deserves some attention. The talent is there, and it would be a shame for anyone to miss out on something this good.

To order, send \$5 to: Rock House Mgmt, PO Box 802171, Santa Clarita CA 91380.

--JL

EXHUMATOR

Here is some very good metal from a band out of Colorado. The music is very tight and aggressive and features thrash influences. Six of the seven songs are genuine metal feast material. The seventh, a tune called "Spam Jam," is a short ditty about what kind of food they like, which ends abruptly with the band members seemingly enjoying the reverb.

"Where Were You" is a cool tune, telling several stories of people dying without knowing Jesus. "Murky Water" is an acoustic tune, which put a smile on my face at the end when the vocalist, Reese Roper, says "Thank you, Jesus."

While I have heard better, Exhumator is a lot better than most of the bands I have reviewed. Give it a

listen! For ordering info, write: PO Box 441024, Aurora CO 80044-1024.

--JL

D.M.L.

What a bizarre tape! Judging by the credits listed, all but the drums are done by one person, D.M. Lively, hence the name D.M.L. Well Mr. Livley is quite a talented man. He plays a mean guitar, his vocals are good, and his lyrics are well written. "An endless cycle, in and out goes your soul, attaining nothing is the ultimate goal" (from "When Your Dead"). "If I took the step of obedience, I would crush the thing that now rules over me" (from "Knowing and Doing").

Musically, this eleven song tape (which is only one side of a tape) takes you in many directions -- metal, industrial and even some rap. The production is fair, just don't turn it up, you might hurt your speakers.

This is a good tape, but with better production, this could have been a great tape. On a 10 scale, I give it a five.

For ordering info, write: Rt. 2, Box 9A, Lewisburg WV 24901.

--JL

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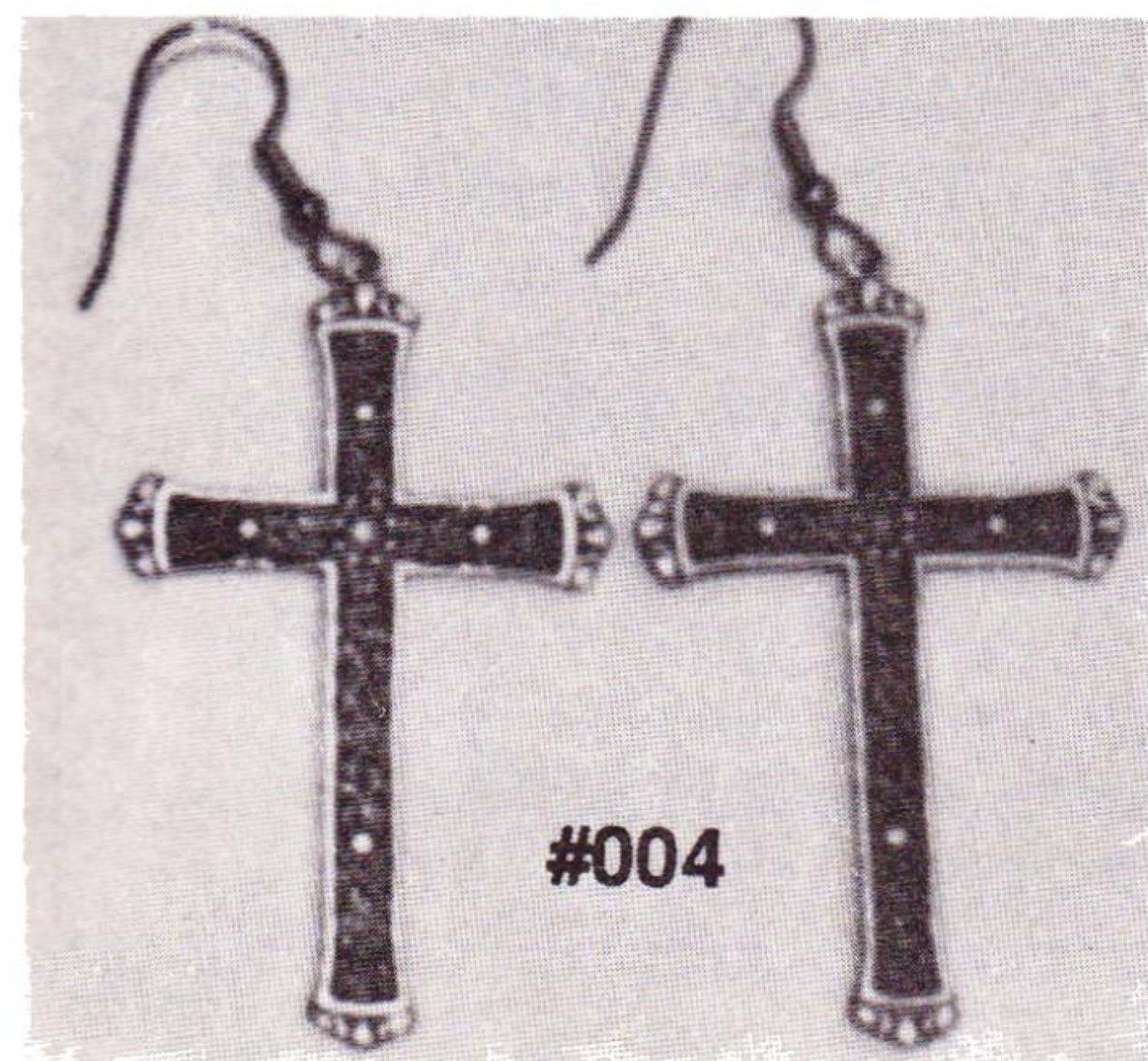
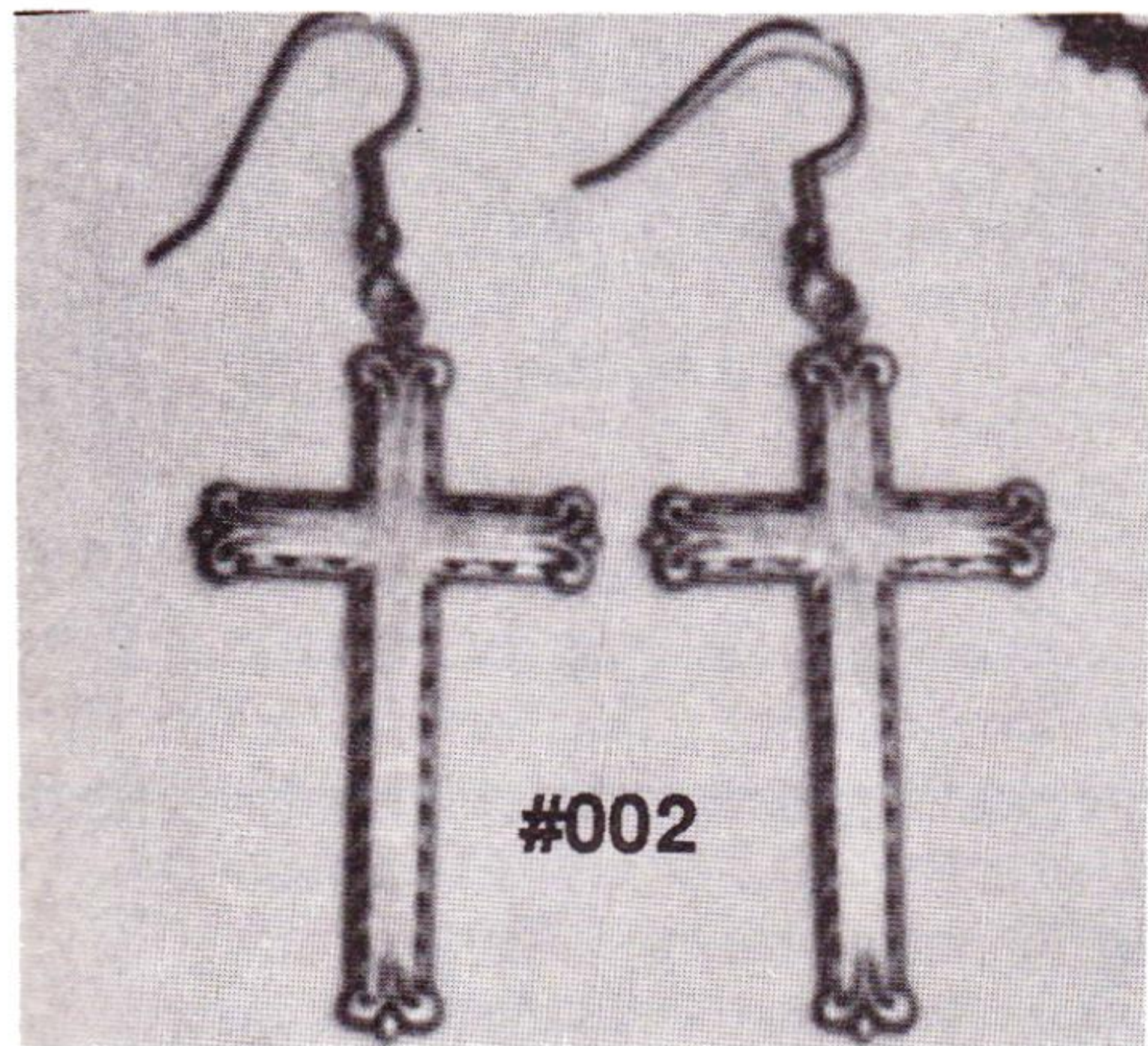
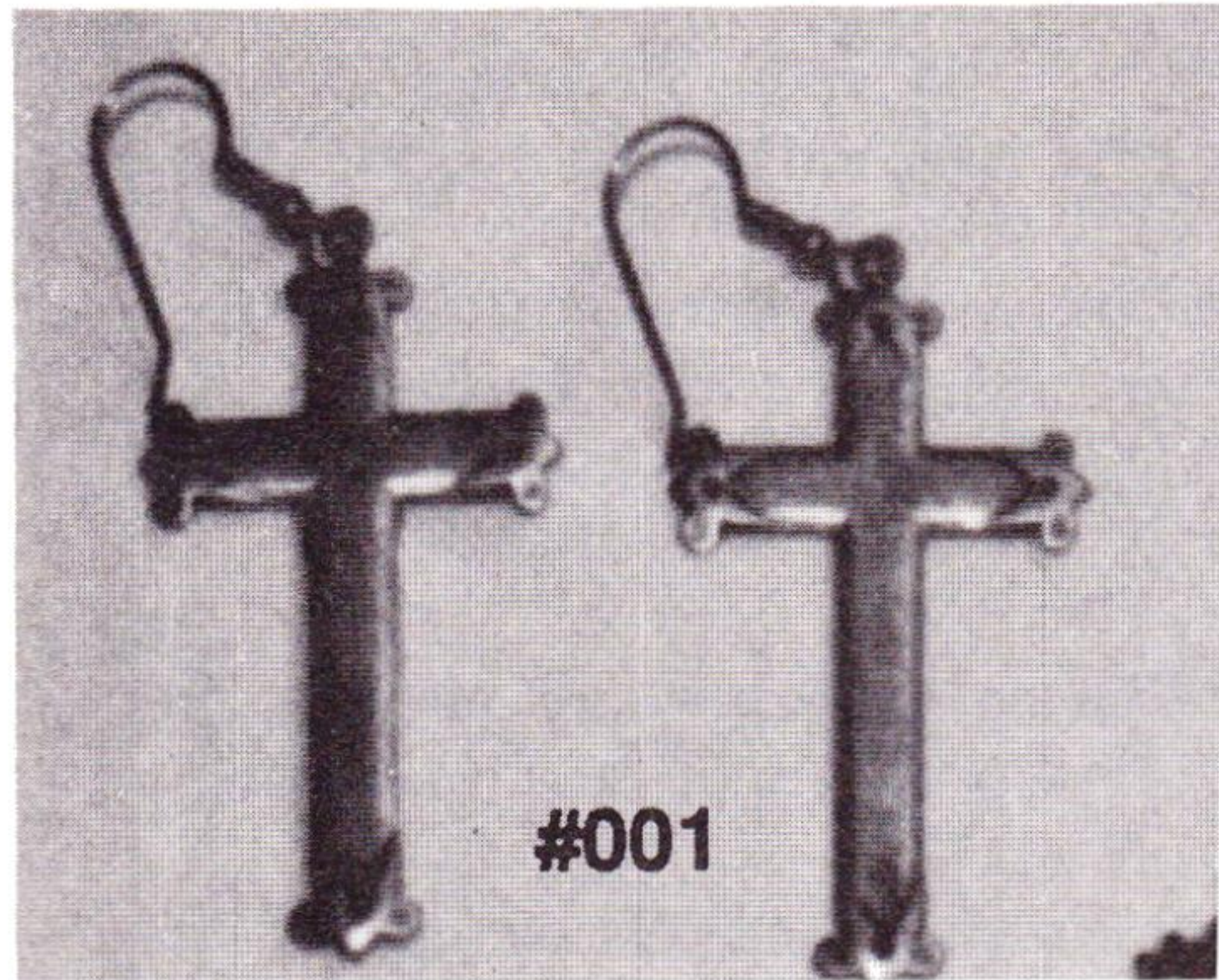
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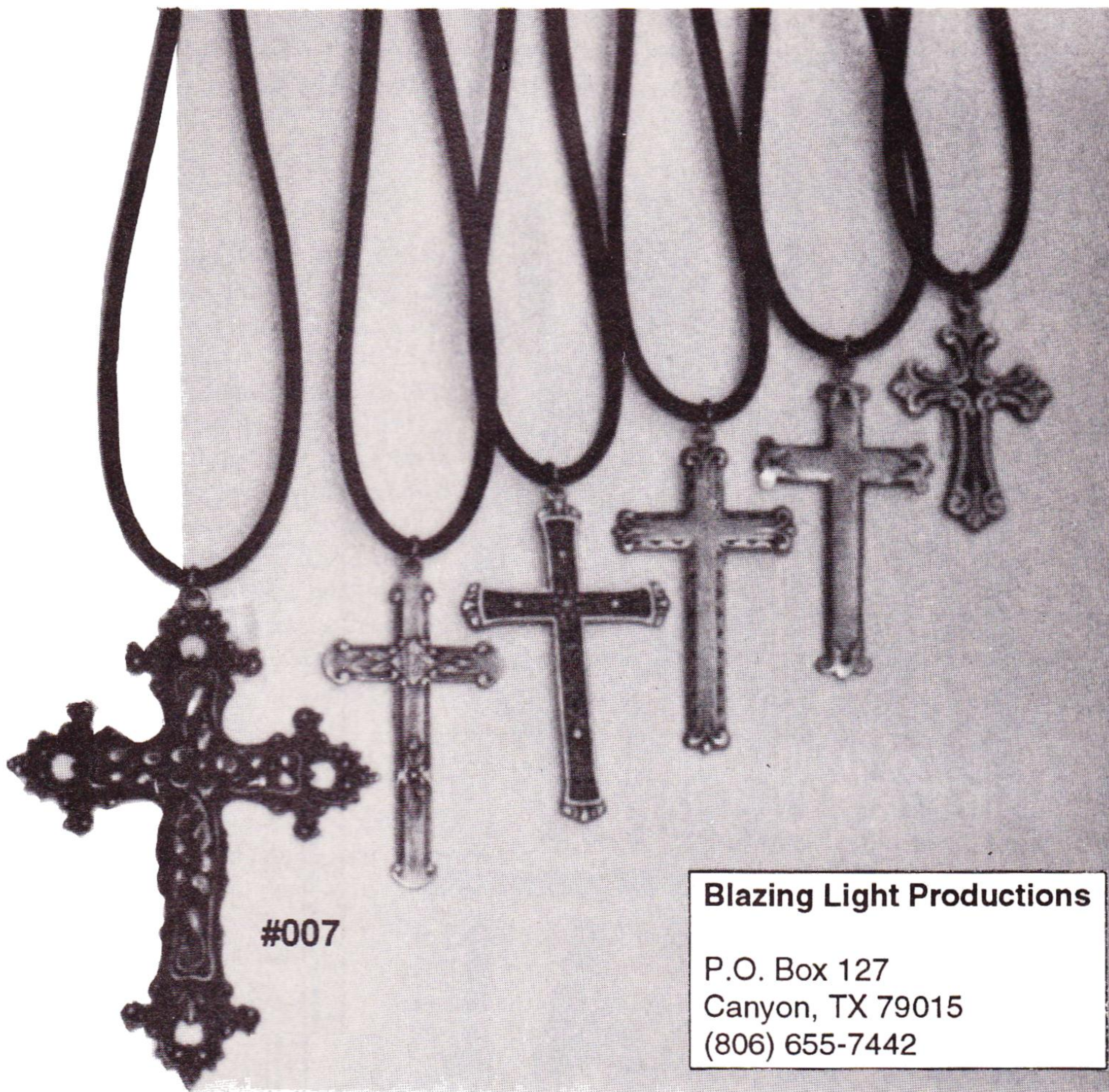
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METAL RADIO CHART

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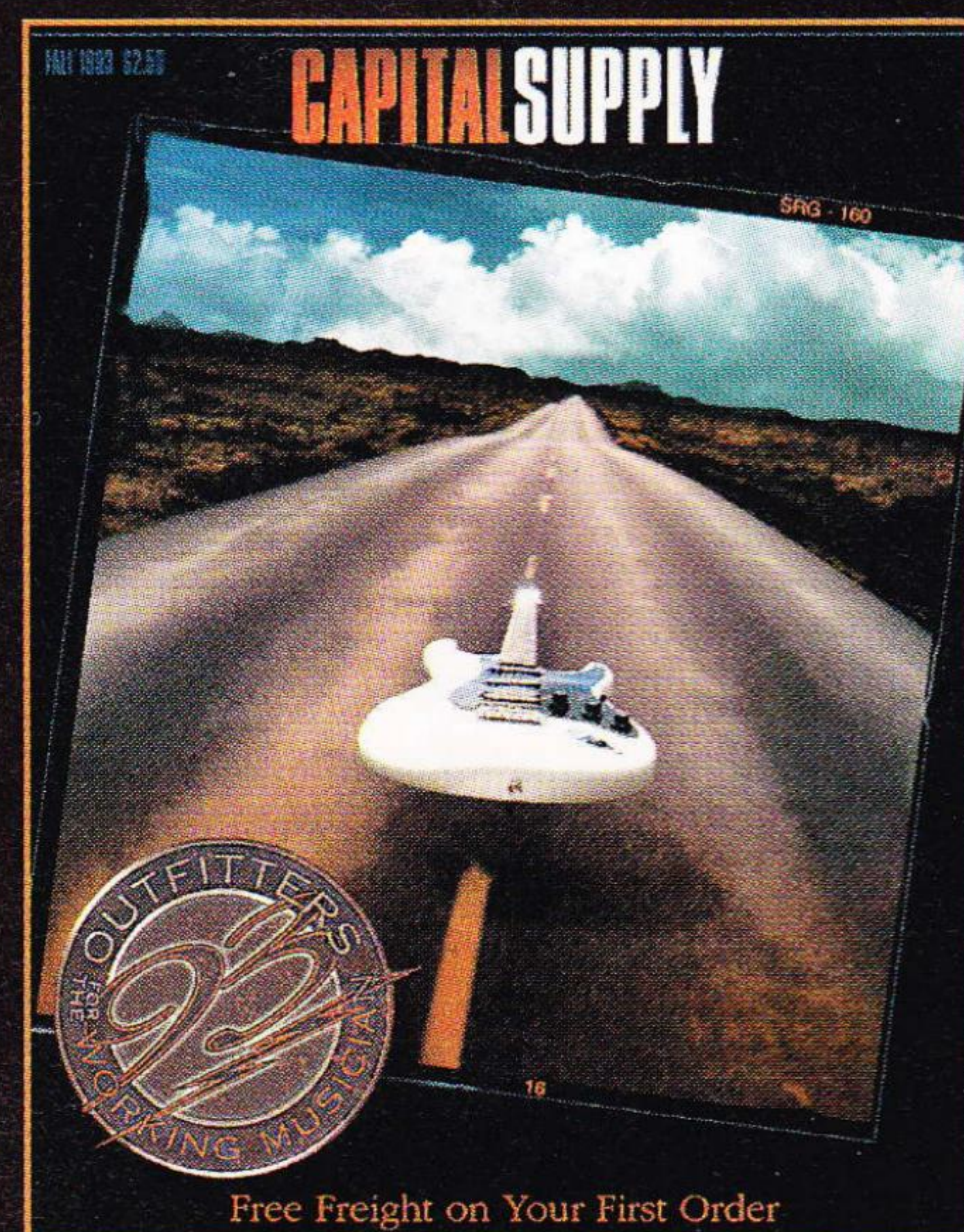
- 1 "Seeds of Sorrow"
Rose
- 2 "Justified"
Die Happy
- 3 "Amazing Grace"
P.K. Mitchell
- 4 "Violence"
Killed by Cain
- 5 "Shine"
Precious Death
- 6 "Nothing to Give"
Generation
- 7 "Hypocrite"
Jesus Freaks
- 8 "Psychedelic Super Jesus"
Bride
- 9 "Ruminating Virulence"
Tourniquet
- 10 "Enshrined"
Brainchild
- 11 "Force of the Entity"
Saviour Machine
- 12 "Neplusultra"
Mortal
- 13 "Impulsation"
Mortification
- 14 "Armageddon"
Veni Domine
- 15 "Christ Addiction"
Godsent Humans
- 16 "Haven of Blasphemy"
Living Sacrifice
- 17 "We Have A God"
Fear Not
- 18 "Royal Honor"
Sardonyx
- 19 "Self-Monger"
Deliverance
- 20 "Dr. Jones & The Kings of Rhythm"
Guardian

ROCK/METAL SALES CHART

- 1 *Miracle Mile*
GUARDIAN
- 2 *Learn*
DELIVERANCE
- 3 *Saviour Machine*
SAVIOUR MACHINE
- 4 *Dimensions*
BELIEVER
- 5 *Dakota Motor Co.*
DAKODA MOTOR CO.
- 6 *Ferris Wheel*
MAD AT THE WORLD
- 7 *Metamorphosis*
Various Artists
- 8 *Post Momentary Affliction*
MORTIFICATION
- 9 *MagentaMantaLoveTree*
DIG HAY ZOOSE
- 10 *Snakes in the Playground*
BRIDE
- 11 *Intense Live Series, Vol. V*
MORTAL
- 12 *Space in Your Face*
GALACTIC COWBOYS
- 13 *Shawl*
THE PRAYER CHAIN
- 14 *Fear Not*
FEAR NOT
- 15 *The Passing*
BETRAYAL
- 16 *Socially Unacceptable*
JESUS FREAKS
- 17 *Killed by Cain*
KILLED BY CAIN
- 18 *Pathogenic Ocular Dissonance*
TOURNIQUET
- 19 *Intense Live Series, Vol. IV*
DIE HAPPY
- 20 *Mindwarp*
BRAINCHILD

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As always, remember that we're using the word "favorite" here for a reason -- We don't need to incite any more competition within the body of Christ.

- 1) Favorite album
- 2) Favorite live band
- 3) Favorite bassist
- 4) Favorite singer
- 5) Favorite guitarist ('Guitar Hero' award)
- 6) Favorite drummer
- 7) Favorite unsigned/independent band
- 8) Favorite lyricist
- 9) Favorite new band
- 10) Favorite album cover
- 11) Favorite band

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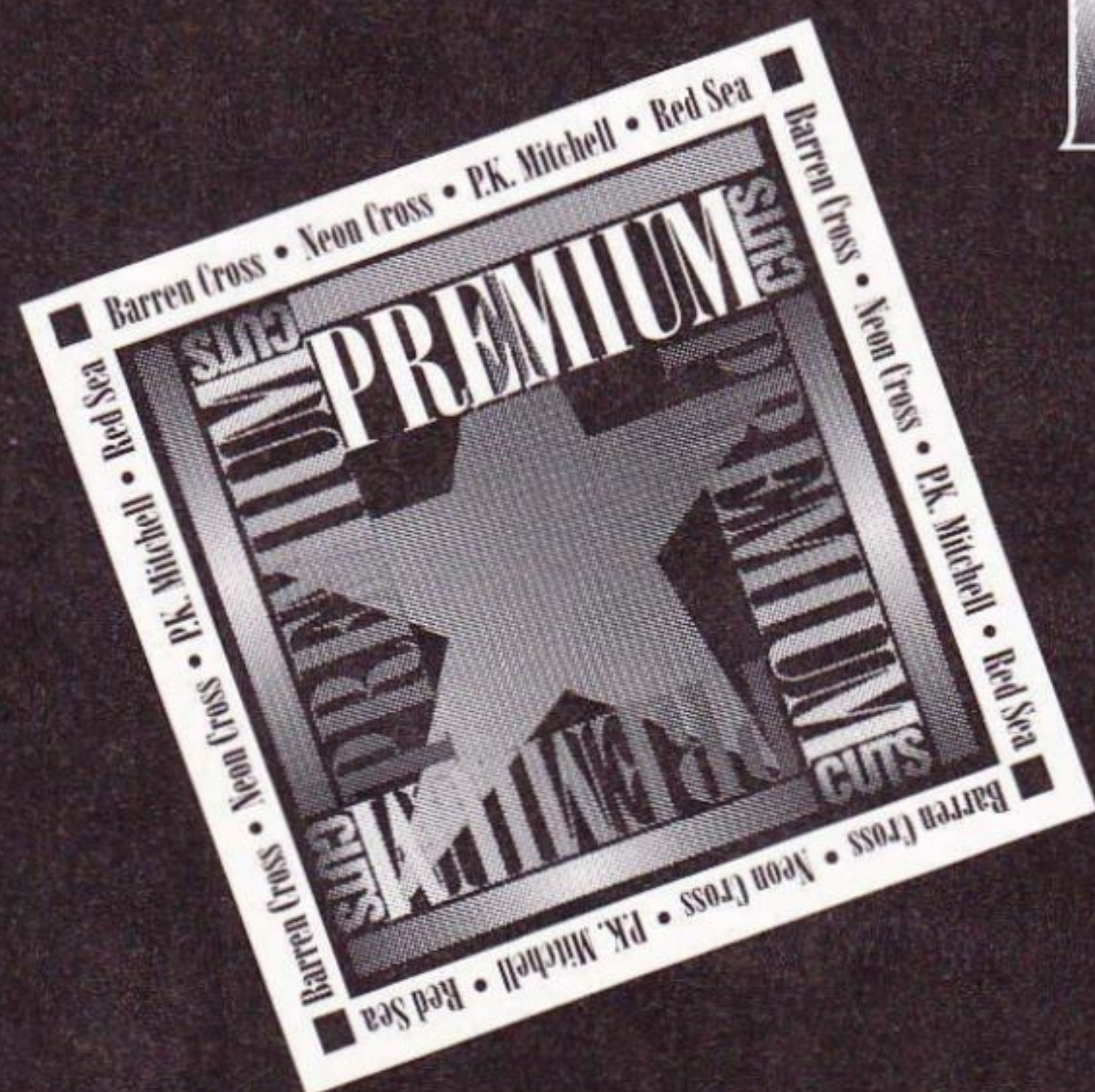
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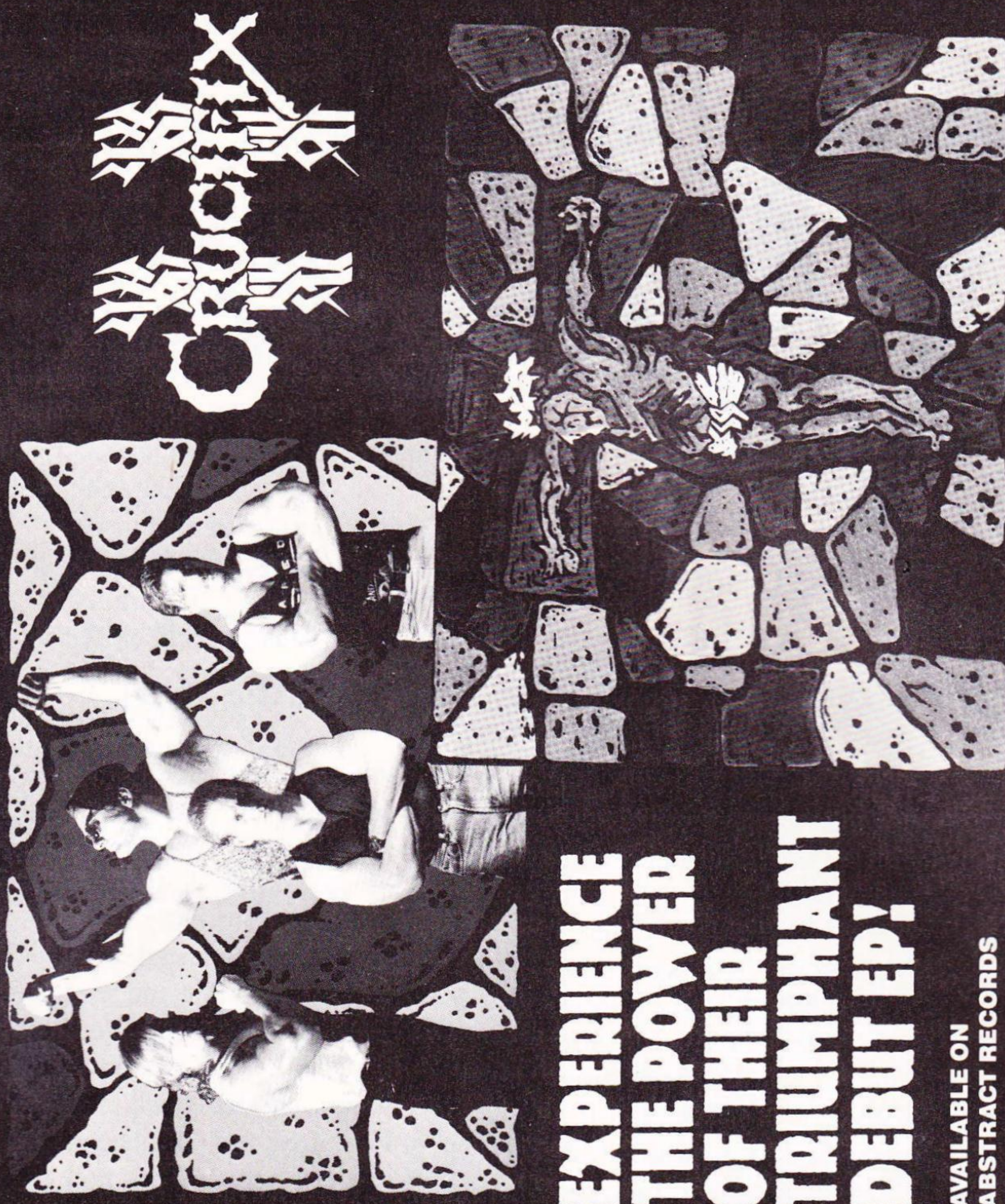
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ASK

Wendi . . .



Photo by Peter Petreida

Let me introduce myself. I'm Wendi Kaiser, a member of Rez and Heaven's Metal's new columnist.

I never just assume that people know who I am, so I would like to use the first column to share some personal background with you.

I became a Christian in September 1971 during a Saturday night concert at the Milwaukee Jesus People's coffeehouse, The Powerhouse.

It was my first exposure to Christian rock and my defenses were overrun. That night I made a deal with God to serve and obey Him for one year and if He changed my life, I would follow Him all my days. I had no idea where this would lead and never dreamed of becoming a female vocalist in a hard rock band.

Twenty-two years and fifteen "albums" later I can look back with laughter and gratefulness to God and those significant others in my life. My marriage and music career parallel each other as Glenn, my husband, is also my co-worker in Rez. During a prayer before Glenn and his groomsmen walked down our matrimonial aisle, my brother John (drummer for Rez) had a vision of two steel bars and heavenly had squeezing them into one. It is still a mystery to me that from the heart of a young, confused nineteen-year-old girl (me) that God could see usable, strong and tempered metal.

Excepting salvation, God's greatest gift to me was another young unrefined nineteen-year-old, Glenn. I needed the bedrock stability of a man of God to heal my wounded heart. Even during our courtship, I realized that Glenn was a man consumed by his devotion to God. Humorously, this was obvious in his correspondence with me. He would end his letters with, "I love you in the Lord, sister." I asked myself, "Does he love me as a future wife, or am I only his sister in the Lord?" It never occurred to him that this endearment would be misleading, as he viewed his own love as insufficient to express his entire heart towards me. Jesus Christ was foremost in his mind even in romantic matters. It is not every couple who can say that they watched a Billy Graham Crusade on their honeymoon night! Yes, Glenn is definitely a character....

My career as a rocker has its roots on a Michigan hillside in 1972 where Glenn shared his vision of our future. He passionately believed God had shown him these things. As a band we would play heavy rock music with a distinctive message of grace. The traditional church would largely condemn and misunderstand the music, but hundreds and even thousands would come to Jesus Christ through our songs and concerts. Glenn went on to say that we would travel all over the world and perform before thousands; we would make numerous recordings and be used to change the "rules" concerning Christian musical styles and ministry. This seemed like high-powered fantasy from the musings of a teenage musician. I only kept on crocheting during Glenn's discourse, and responded with an unconvinced, "Yes, dear. I see. How exciting."

Later, traveling from concert to concert in a big red school bus with "JESUS" painted on the side and pooling our pennies to buy canned tuna for sandwich dinner, Glenn's prophetic dream seemed to have taken an unusual path

to fulfillment. I realized then that I was only a vagabond on God's bus, patiently riding to an unknown but planned future. God did not let us see further down the road that each day's mileage. Our early for tours were faith outreaches financed by obedience and perhaps only the money to reach our first scheduled concert. We literally lived day to day. We were making memories with all the wives, children, pets and young disciples loaded on the bus, leaving for weeks of concerts, adventures and miracles.

I wasn't always "with the program," and my fellow wayfarers can tell of times when Glenn would stop me dead in my "fleshly" tracks to repeat a "Kaiz special" -- an out-loud prayer of repentance as we rode with everyone on the bus (anyone who has attended a Rez night knows that Glenn is famous for his lo-o-ng repeat after me prayers). Often, Glenn would not be convinced of my sincerity until I raised my arms and vocally gave thanks to the Lord, I was definitely the foremost lamb of God's flock in Glenn's pastoral care, and he took his responsibilities very seriously.

We would often camp out with the whole kit and caboodle of us between concerts and we shared many a church basement together while touring. We have played at homecoming dances (I can still see the bewildered faces of jocks and their girls trying to dance to "Quite Enough"), beach boardwalks, church revivals, a hashish bar, elegant civic halls and large music festivals. These experiences have forged the strength in our relationship and our songs. From my experiences I would like to encourage others and open this column for advise giving and sharing. Keep faithfully traveling down your musical and spiritual road with God's strength and grace. Drop me a line at Jesus People USA, WENDI'S COLUMN, Dept. W, 920 W. Wilson, Chicago IL 60640, (312)989-2076.

H M

The Christian & Art

by Kemper B. Crabb II

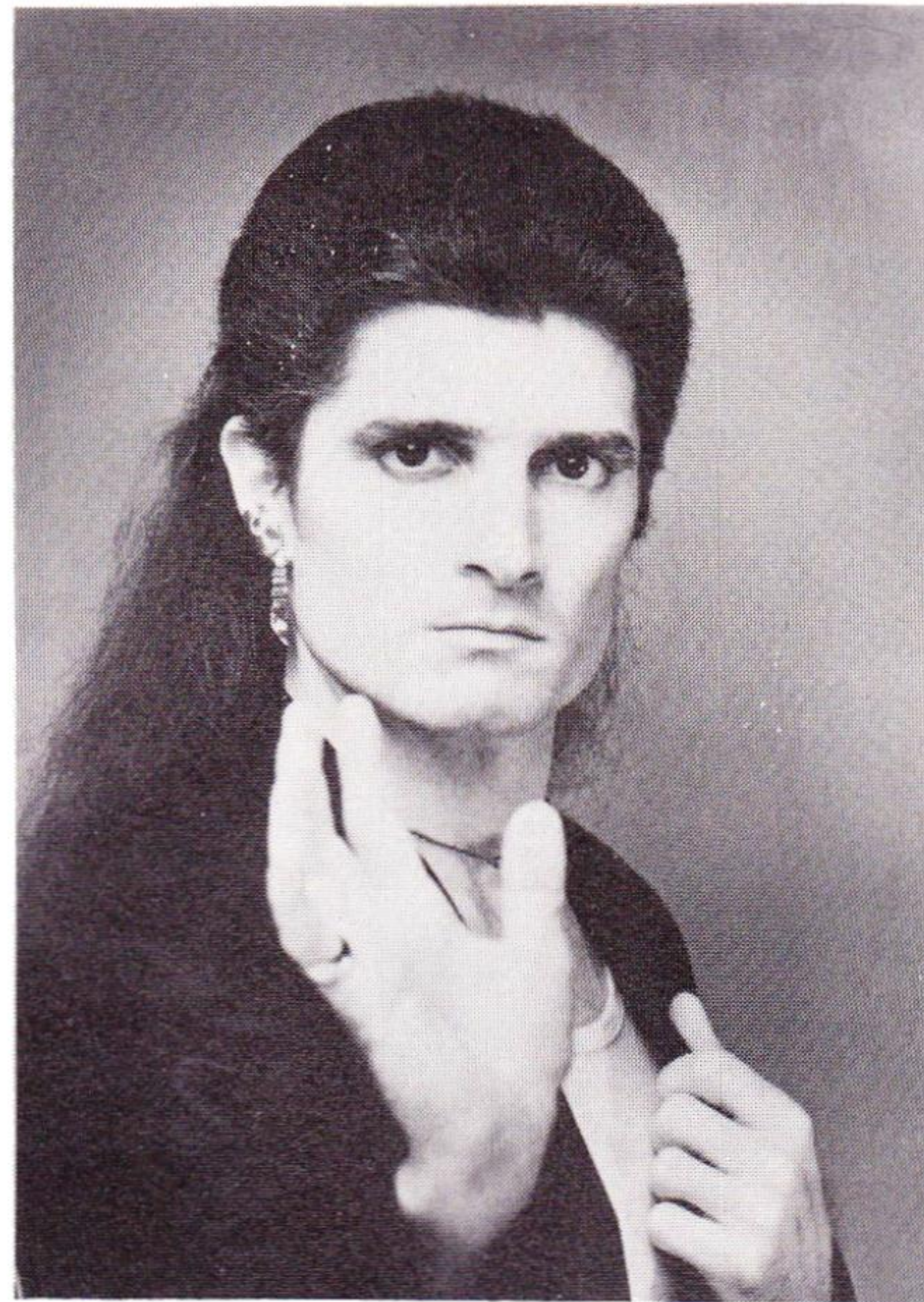
THE SONS OF ISSACHAR: UNDERSTANDING THE TIMES, PART 1

Last issue, we began to examine the application of the Biblical model of the Sons of Issachar to the task of the Christian artist today. I Chronicles 12:32 says of the Sons of Issachar that they were men "...who understood the times and knew what Israel should do..." (NIV) As we saw before, this meant that they knew both Scripture and their culture's history intimately, and that they knew how to apply the Scripture effectively to their situation, so that God's people would know how to proceed in a godly fashion. The knowledge of both the Bible and our cultural situation are necessary if we are to know how to proceed as today's Church. This is especially true for Christian artists in a culture that worships art and entertainment (as ours does). We begin in this issue to examine the importance of "understanding the times," (e.g., understanding how knowing our cultural history is important for the Christian artist in the present).

Many artists today (Christian and pagan) assume that art is a-historical, that it has no reference to culture as a historical process. Consequently, they don't put much (if any) effort into understanding how their art fits into their cultural situation, unlike the Sons of Issachar, who took the time to understand their society, people, and history, so that they could wisely assess their own time's situation in light of God's Word. Understanding our time requires study and hard work, and we must understand that this is part of the artist's calling. We must remember that art is not done in a vacuum—it is directed to an audience of real people. Artists must understand the state of their audiences in light of the factors (historical and cultural) that shape those audiences where they are now, and are shaping them toward where they are moving, so that the artists can serve their audiences by helping them see where they should be moving towards in light of God's Word. It is necessary, though, to understand what influenced an audience to become what they are before we can either engage them artistically or speak authentically to their situation.

For instance, the Christian artist should not just address the business of

spiritual need and holiness, etc., common to every man and generation (though he should and must address those, as well), but also specific issues that illustrate the basic state common to mankind in his audience's time (this would involve, at present, issues such as the sanctity of human life [in view of the abortion holocaust], racism, political issues germane to our time and place, the nature of true love, etc.), addressing



these from a Biblical framework. This requires knowing the culture around us, so that we can know both how to artistically engage our audience (metal doesn't effectively engage most country audiences) and what to address in our audience (cannibalism is not a sin much in practice among vegetarians).

Let me give you a Biblical example of this principle. In Acts 17 (Stop now, o lazy one, and go and read it), Paul the Apostle addressed a group of Athenian intellectuals and philosophers. He had studied the Athenian culture and society enough to have spotted the shrine to the unknown god (not a prominent shrine in Athens), and to engage them by opening his talk with the observation that they were very religious, since they had so many idols! But also most interestingly, when Paul spoke to them, his whole address was arranged according to an extremely structured rhetorical form developed by Quintilianus and used by all the educated pagans of the day, which Paul could only have learned by studying Athenians, their knowledge of the culture

pagan classical speech forms. And, if that wasn't enough, Paul quotes the pagan poets Epimenedes, Cleanthos, and Aratus in verse 28, and alludes to Homer (Cyclops Polyphemus) and Plato in verses 26 and 27. Once again, he could only have learned these poets (whom he obviously knew by heart) by studying them!!! Paul used these fruits of a classical (and therefore pagan) education to establish cultural points of contact with his educated pagan audience on the Areopagus, and these points provided the platform to present the Gospel's Truth, to the salvation of Dionysius, Damaris, and others (V. 34).

This Biblical practice was later used by Ambrose, Augustine, Irenaeus, and others of the early Church Fathers, as they utilized, like Paul before the to engage their culture and present the Gospel to it. These men (and many women, as well) paid their cultural dues in order to speak intelligently to their society and be taken seriously by the people of their time; they engaged, and thus changed, their culture by the Power of the Spirit. Western civilization became both Christian and a civilization as a result of Christians understanding their times and knowing what the Church should do.

Yet many Christians today think themselves too righteous to pay attention to the culture at large so that they can win it. Other Christians are afraid that they might be polluted by it. These brothers and sisters, though frequently motivated by sincere desire to do what is right, are guilty of idolatry -- either of pride or of fear (or both). Thank God that Paul and the early Church didn't feel that way. Western culture would have turned out very differently if they had (all you little Christian buckaroos and buckarettas would be worshipping dark gods indeed, had that happened...).

It is not enough that Christian artists today have talent and content alone; if we are to engage our culture and illuminate it with the Light of Christ, we must follow the Biblical example of the Church Fathers, of Paul, and of the Sons of Issachar, and begin to work hard to understand our times. We will (Christ willing) look at another aspect of this responsibility next issue... **HM**

You can receive Kemper's newsletter and/or order Vigil/Arkangel/Radihalo product by writing to the: Lollardy Redux, PO Box 840501, Houston, TX 77284-0501.

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THANKS, DOUG!

Thank you so much for the article/interview with Doug Pinnick of King's X! I've been frustrated in my walk with God because of all the "rules and regulations" of the pious hypocrites in the church. It is truly amazing how far the church has strayed from what Christ left in the hands of Peter and Paul. I don't drink because I don't like the taste, not because I think it is wrong. I also cuss. I'm not a sailor, but occasionally I use language that the church has labeled inappropriate. I do not cuss around the church folks because, as Doug stated, I'd get the response of, "Hey, you shouldn't cuss."

My personal view is that I shouldn't cuss around someone who has a problem with it, because it could be a stumbling block to them (Rom. 14:21). But to me, they are words. Since, when said to me, they are not meant to convey the idea the world has assigned them, they are not sin to me! This truly should not be an issue!

I truly respect Doug for his stance. But I learned from him that the Christian bands that I had put on a pedestal are no better than me and struggle with sin too. He helped me to see that they are men just like me, needing Jesus just as bad as I do.

--Tom Matteson

Reedsville, Pennsylvania

(Ed--Thanks for the encouragement, Tom. I agree with you that, in issues that are controversial, we shouldn't rail and condemn people who disagree with us or practice things we disagree with. I personally disagree with you and Doug Pinnick on the topic of cussing. In my opinion, it is part of the "unwholesome" words that Ephesians 4:29 tells us not to let come out of our mouths. If you cussed in front of me, though, I sure wouldn't act mean towards you or even feel compelled to tell you my opinion on the subject. I'm not the Holy Spirit, I'm your brother. I don't think brothers need to correct each other all the time at every single chance.)

SPEAK NO EVIL

Greetings in Jesus! I just wanted to drop you a personal note and say, "THANK YOU!" for the King's X (Doug Pinnick) interview.

A while back, I wrote you a letter concerning Christian metal bands and the Christian industry as a whole. I am all for bands witnessing/proclaiming God's Word "in season and out of season," as the scriptures say; but, like

the Bible (Jesus) said, "Don't be a hypocrite! Take the board out of your own eye and then you will see well enough to take the speck out of your brother's!"

The Bible says that we are not to speak evil of any person! Just last weekend (as a matter of fact) the Lord convicted me very heavily on this problem in my life. I used to be down on everyone and everything -- so much so, it was sickening! I was really bad at that.

Well, I've learned that the Bible doesn't give us permission to say, "Don't speak evil of any man unless they hurt you in some way, or do wrong to you!" The Bible does not make any exceptions to the command: "Do not speak evil of ANY man!" The Bible simply says DON'T DO IT!

After God revealed this to me, I decided it was time to change this. Do you know just how hard it is to not speak bad of any person? Try it for one day and you'll be surprised at how much less you will open your mouth. But I'll tell you what, the Holy Spirit is enabling me to accomplish this in my life, and it's wonderful!

I now see my family and friends in a whole new way. And when I see a person (anyone!) -- instead of criticizing and being negative about the person -- I now think, "Isn't that person beautiful. They were made by God in His image."

It's incredible! God is giving me love for everyone. I have never been happier!

--Tyler Myers

Perrysville, Ohio

RIDE 'EM COWBOYS

Loved your article on "the Galactic Cowboys on trial" (issue #43). It needs to be read by all Christians. Wild interview with Doug Pinnick also.

--Todd Pannell

La Place, Louisiana

I OBJECT!!!

I had a great time hangin' with you at Metal Quest in Wyoming. If you haven't heard, I quit the Freaks. Wyoming was my last gig. The Lord has called me to other things. For now I'm co-leading our young adults group at church. It's really cool.

One thing I have to tell you, though: You are total burnt cheese toast when it comes to being judge, referring to your "Galactic Cowboys on Trial" hearing. I do agree that what the Cowboys do with their music is between them and the Lord, and not everybody is a

preacher or an evangelist, etc. But, anyone can give their testimony.

The student in class illustration is cheese too, because the Cowboys or other bands like them would be the teacher in the illustration, not the students. And teachers are always pushing their humanistic opinions on students, even when it has nothing to do with the subject taught.

The illustration about the news reporter is cheese also because, first of all, it's not art he's getting paid for, but to deliver the news. An artist gets paid for producing art. A reporter doesn't make the news, he reports it. If you told James Hetfield he couldn't sing about politics, he would say, 'Don't tell me what to write or say at a live concert,' and sign with another company. The Cowboys are free to live out there careers if they have no convictions of entertaining drunks and drug users and encouraging it by their rock music.

It's funny how Christians want to see how close they can be in the world, and yet most entertainers who get saved get out of the business or change to Christian music, because they realize the business they were involved in before was worldly and not holy.

I realize you're tired of people judging people and bands, but these kids want to be encouraged, not confused. If we had more Spirit-filled, on-fire bands, we probably wouldn't have this problem.

Anyway Doug, that's the way I see it, and I think you should put that in your mag as a response -- I dare you. You can even put my name on it -- former guitarist of the Jesus Freaks.

--Zack Martinez

Sacramento, California

RIPPIN' IT UP

Here's my \$2. Send me a sample of your mag. By the way, great ad in Rip magazine. It was like a bright light shining on all those dark, gloomy death metal groups. (I bought it for the Bon Jovi story -- very non-death music.)

Please put me on your mailing list. I want to know more about Christian metal.

--Tracy Davis

Nashville, Tennessee

RAGE AGAINST SIN

I read your Rage Against the Machine article/interview with Tom Morello. I bought Heaven's Metal in a Christian bookstore and was excited, thinking I would read things uplifting, things glorifying the Lord. And I did, until

I got to your Tom Morello interview. In the interview you talked about censorship, racism, politics, abortion, etc. He wasn't even sure if he believed in God. He also managed to avoid giving straight answers to some questions, avoiding the issue addressed to him.

I read this stuff all the time, but in magazines like Rolling Stone and Spin. No, I don't think these issues should be ignored, thinking that these problems will solve themselves. Obviously, they won't. This earth is in God's hands and He won't ignore them either. He has got it under control, so everyone, relax.

We as Christians aren't supposed to be troubled by these problems. I hope Tom finds God.

--Richard Ivy
San Antonio, Texas

SINGLE SANITY?

I just want to say, "Thank you" for the ministry you are providing; it is a real blessing. Since Christian metal music paved the way for me getting saved, I will always treasure it.

There is one suggestion I would like to give, even though I feel selfish in giving it. I am a 28-year-old single high school teacher (World History) and baseball coach. I am a hard worker in the classroom, on the baseball field and in my church, but I have a major problem. I find it hard to meet single Christian girls. The article Pastor Bob did on dating was fantastic, so I was wondering if you fine folks may include a monthly column of the subject matter.

Anyway, thanks for your stand for Jesus Christ!

--Phillip Crenshaw
Meridian, Mississippi

(Ed--You'll be glad to know that we've just started a new column that may deal with sexuality, life and dating. Wendi Kaiser will be writing it, with a occasional guest appearance by hubby Glenn. Thanks for the feedback!)

LIVIN' FOR MY LORD

I just wanted to write you and say thank you for the great interview with Ken Tamplin. It's a blessing to see men like Ken out there working for God, even though I'm sure he probably could be making a lot more money singing for Motley Crue or somebody. Also, great cover this time. I think you've got most magazines beat when it comes to your covers.

--Dwayne Addison
Cedar Bluff, Virginia

Licks & Tricks by Jeff Scheetz

Intervals part Deux

Last time we looked at intervals from a definition point of view, and this time we are going to delve into application.

The best way to get comfortable with playing different interval combinations is to first practice playing up and down your scales with each interval.

We will do this in the G major scale. The idea is to play up and down the scale using 3rds, 4ths, 5ths, 6ths, 7ths and octaves. (You can use larger intervals, but since we are staying in one position of the scale, it doesn't work as well). The concept is that you will play the 1st note of the scale, then play a 3rd from that. Remember, you get to the 3rd by counting the note you are on as one, and go up the scale two, three. This note would then be a 3rd away from the first note. You then repeat that procedure from the 2nd note of the scale, etc. This mathematical process is the same all the way up and then back down the scale.

I have written out the exercise in 3rds all the way up and down our G major. Once you master this, continue on to the other intervals. Due to space limitations, I have just given you the first few notes of each interval shape to get you started. Use the same method to play all the way up and then down your scale.



You should play through every position of every scale you know with all the interval shapes. I guarantee that if you practice this constantly in all of your scale positions that you will find yourself being less "scalular" sounding in your soloing and have a much better understanding of melodic intervals!

3rds

4ths

5ths

6ths

7ths

Octaves

PASTOR BOB



Photo by Sandra Mayumik

“What’s happened to me?”

As Johnny saw his reflection in the mirror, it seemed like a stranger looking back at him. He was high. He was aware of that, but it seemed his life was going downhill very fast. Johnny walked to the closet to put on a clean shirt. He noticed all of his old Christian T-shirts shoved to the back . . . “Prayer Warrior,” “Born To Die That We Might Live” and “I Am Not Ashamed Of The Gospel Of Christ.” He remembered the time when he wore them proudly. Johnny remembered the time when he listened to Christian rock music and refused to listen to anything else. He had made such a big deal about all of that to his friends. Now his Christian tapes were at the bottom of the pile. Johnny felt defeated and alone. He wondered why his Christian faith hadn’t worked.

Does this scenario sound familiar? Do you find yourself in the same situation? As a pastor, I can’t tell you how many times I have heard variations of this same story. Why do people fall away from Christianity?

People fall away from many things these days: family, friends, jobs, school and church. Over half of the people who join a church will leave it and not attend another church. The Bible talks about two different kinds of disciples: 1) a true follower of Jesus Christ, 2) a person who has an interest in the ministry of Jesus, but drops out.

Why do people choose to

investigate the way of Christ, and then choose to “drop out?” Let me suggest a few reasons.

1. PEOPLE OFTEN ACT ON IMPULSE.

During Jesus’ ministry, many people were attracted to the power of Jesus through His miracles and the depth of His knowledge, but they were not attracted to Jesus’ conditions for following Him. Impulsive followers give a look of decision, but as time passes, their impulsive manners become known. On the surface they may seem to have decided for Christ, but time and adverse circumstances will show the nature of their profession. Impulsive followers usually fall away.

2. PEOPLE OFTEN WANT TO FOLLOW CHRIST ALONG WITH A LOT OF OTHER THINGS.

Throughout the Bible, we see that people sought Christ, but they didn’t want to give up other things for the cause of Christ. To follow Christ means an exclusive commitment to Him. No one can serve two masters. Most people don’t want the sacrifice. When Jesus spoke of sacrifice, many walked away.

3. THERE ARE THOSE WHO COME TO JESUS AND WANT HIM TO FIT INTO THEIR SCHEME OF THINGS.

They want to change Jesus. People during Jesus’ day did this all the time. They soon found that they couldn’t manipulate Him, so they dropped Him.

4. MANY PEOPLE DROP JESUS WHEN THEY FIND OUT THEY CAN’T HAVE HIM ON THEIR OWN TERMS.

Jesus wants to change His followers. When a person decides to follow Jesus, they begin a miraculous process of change. Second Corinthians 5:17 says, “*Therefore if anyone is in Christ, he is a new creation. The old is gone, the new has come.*” The more you open up to Jesus, the more change you will see.

Jesus wants committed followers. Are you committed? Are you a follower who has continued in your commitment? Check yourself. Are you a genuine follower of Jesus? The Bible tells us that we will know if we are a true follower of Jesus Christ by our fruit. If you are a true disciple of Jesus Christ, you won’t drop out.

If you find yourself questioning your relationship with Jesus Christ today, I want you to write me. I’d like to send you some free material that will help you to establish your personal relationship with Jesus Christ. No fluff -- just relationship. Write to me at:

“Pastor Bob’s Column”
Sanctuary Church
PO Box 4130

Redondo Beach, CA 90278-8330

TOUR DATES

These dates are booked well in advance, so please check with the numbers listed at the top of each artist’s listing for confirmation of the concert. If the mood strikes you, send in your review of the show...it may get printed in Heaven’s Metal!

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11/13 Bartlesville OK	“
11/20 Reynoldsburg OH	“
11/26 Colorado Springs CO	“
11/27 Denver CO	“

LUST CONTROL

10/30 Corpus Christi TX	512-863-4806
11/13 Austin TX	“
11/14 Dallas TX	“

DIG HAY ZOOSE

11/13 Bartlesville OK	918-337-0500
11/20 San Antonio TX	210-804-9425

MORTAL

10/29 Bartlesville OK	918-337-0500
DELIVERANCE/SAVIOUR MACHINE	
11/11 Dallas TX	214-497-1469

GUARDIAN

10/30 Columbus OH	818-972-1889
11/5 Grand Rapids MI	“
11/6 Detroit, MI	“
11/12 Judson College	“
11/13 Battle Creek MI	“
11/23 Houston TX	“

BRIDE

10/30 Aurora IL	708-859-8414
11/13 Canada	
11/19 Owensboro KY	502-685-0469
11/20 Huntsville AL	205-430-0066
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A L L M Y D A Y S



GLENN KAISER

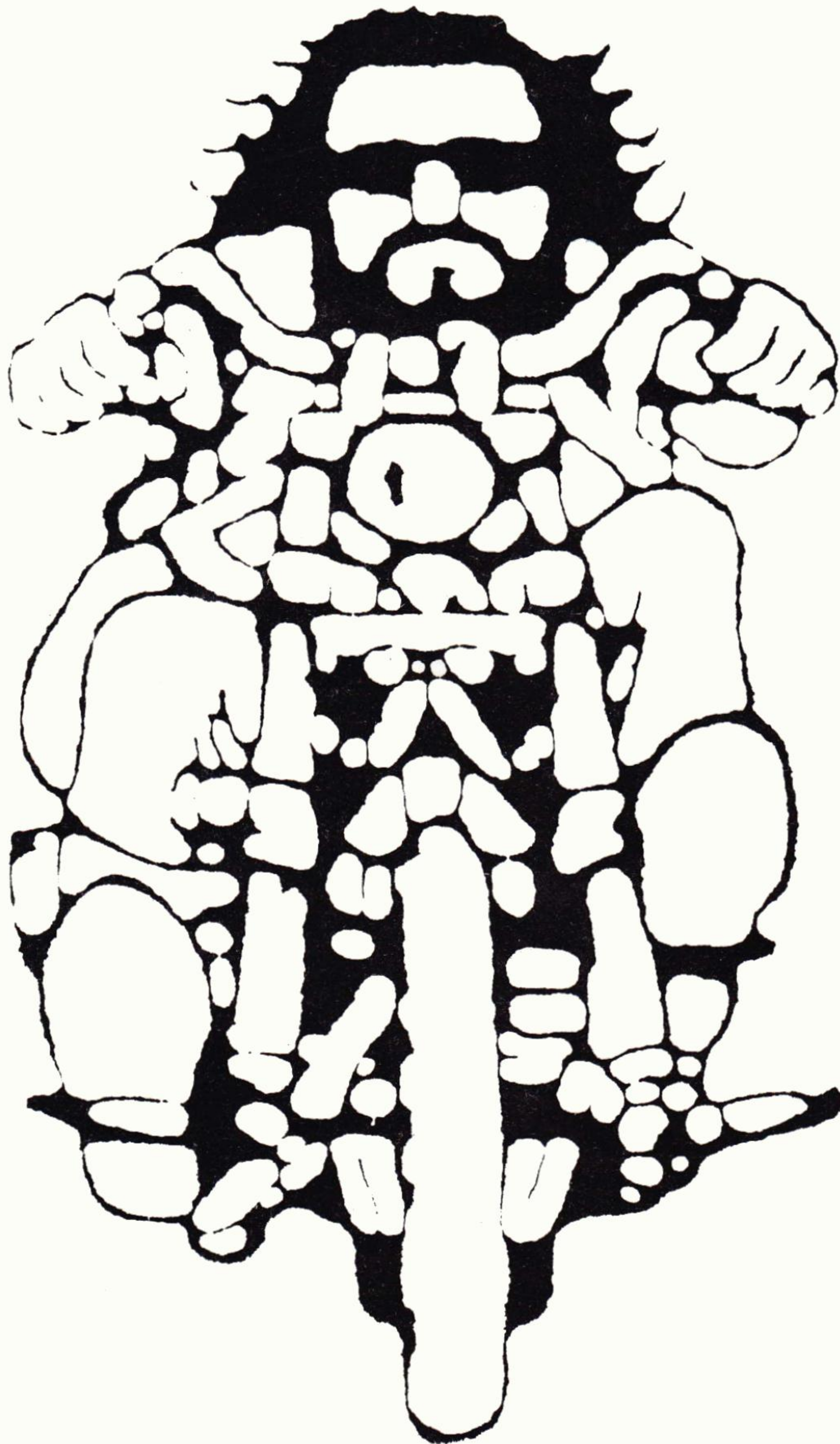
All My Days, a collection of songs written over the past twenty years, is a personal worship experience rooted in the shared life of the Jesus People USA community where Glenn labors as an inner-city pastor.

Also available: *All My Days Songbook*



S O N G S O F W O R S H I P & W I T N E S S

J U D G E



A Magazine By It's Cover?

Some friends and I were in the mood to go bowling one night, so we decided to cruise to our favorite computerized bowling alley and display our lack of skills. We entered the smoke-infested building and paid for our lane as we always did. Despite this common ritual, the rest of the night would become strangely different.

As we sat down at the computer which would keep our score, instead of programming in each of our three-letter initials, we decided to make up five three-letter words which, when displayed together, would form a continuing thought. The words we came up with were "BIG," "BAD," "FAT," "RED" and "NEK." As you may know, the names of the bowlers are displayed on a screen above the appropriate lane. Our lane seemed to be receiving extra attention from passing spectators.

No less than 30 minutes later, the biggest, baddest, fattest (what we perceived as a) redneck began to bowl on the lane right next to ours. He had long hair, a shaggy beard, tattoos, wore a black Harley-Davidson shirt and carried his own bowling ball in a red bandanna.

When this man bowled, he destroyed the pins. The whole building seemed to shake. Suddenly, there was a breeze of fear blowing down our lane, or maybe it was from the man's missile-like bowling ball. What had we gotten ourselves into?

Our prejudice towards this large fellow built somewhat of a wall between the two lanes, but soon that wall would be demolished. Without warning, the big guy nudged one of my friends and started explaining to him that if he held the ball a different way, he might could improve his game.

"See bud -- if you hold the ball like this and flick your wrist like that, the ball will spin down the lane like wildfire." And you know what, he was exactly right. His wife, who was wearing a matching Harley-Davidson shirt, even showed us where to properly stand while we were bowling. The events of that night totally blew my mind.

Many of us in life have a preconceived notion of Who God is and what His love is all about. Some of us feel that, because of the tremendous sins we are involved in every day, or because of the things we have done in the past, God has lost His love for us or looks at us in a negative way.

We must remember that Jesus died for us while we were in our sin. In the same way, He continues to reach out to us every day, no matter how filthy our souls may be.

What my friends and I perceived the large man to be when we first saw him was totally opposite of what we thought of him when he left. The change happened because we got to know the man.

Many Christians miss out on Who and what God is all about because they just don't know Him. They have never spent time talking and listening to Him, nor have they dug into His Word to discover His beauty, His peace, His power and His unfailing love.

God desires to spend time with you. He wants to shatter your false images of Him and show you a God your mind cannot fathom. His love and being are founded in truth, and that truth is glorified in His perfect and holy Word.

Spend time getting to know God; you may be surprised. He's waiting.

"As the Father has loved Me, so I have loved you; abide in My love. If you keep My commandments, you will abide in My love, just as I have kept my Father's commandments and abide in His love. I have said these things to you so that My joy may be in you, and that your joy may be complete." (John 15:9-11)